

PANTERA

SELECTIONS FROM
VULGAR DISPLAY OF POWER
— AND —
COWBOYS FROM HELL

Authentic
GUITAR-TAB
Edition ^{T.M.}
Includes Complete Solos

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Intro.3

E

This is a handwritten musical score for guitar and bass. It consists of 12 staves, organized into three systems of four staves each. The first system (staves 1-4) includes a guitar staff (top), a bass staff (second), and two additional staves (third and fourth) that appear to be for a second guitar or a specific guitar technique. The second system (staves 5-8) follows a similar layout. The third system (staves 9-12) also follows the same layout. The notation includes various musical symbols such as notes, rests, and bar lines. Fingering numbers (0-4) are written below many notes. A key signature of one sharp (F#) is indicated at the beginning of the first system. A section labeled 'Intro.3' is marked above the first system, and a chord symbol 'E' is written above the first staff of the first system. The score is written on aged, slightly stained paper.

Intro.2

Handwritten musical score for "The Highway" by The Highwaymen. The score is written on two pages, each with staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The music is in 4/4 time and features a mix of acoustic and electric guitar parts, bass, and drums. The first page shows the beginning of the song with a key signature of one sharp (F#) and a common time signature (C). The second page continues the song with a key signature change to one flat (Bb) and a common time signature (C). The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'p' and 'f'.

1 E 2 E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Intro. 4

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Sheet music for the first system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The music is in 4/4 time. The Vocal line starts with a whole note E. The Guitar I line has a double bar line followed by a series of eighth notes and a triplet of eighth notes. The Bass line has a double bar line followed by a series of eighth notes and a triplet of eighth notes. The Drums line has a double bar line followed by a series of eighth notes and a triplet of eighth notes.

Sheet music for the second system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The music is in 4/4 time. The Vocal line starts with a whole note E, followed by the lyrics: "Here we are In a world of cor- rup- tion Hu- man na- ture is of vio- lent breed I- know what's right or wrong And my be- lief is stron- ger than your ad- vice". The Guitar I line has a double bar line followed by a series of eighth notes. The Bass line has a double bar line followed by a series of eighth notes. The Drums line has a double bar line followed by a series of eighth notes and a triplet of eighth notes.

Chord progression: E F F# E G G#

Vocal: who cares if there's no to-mor-row when I
peo-ple, they go to war Be-cause re-

Other: [Empty staff]

Guitar I: [Staff with notes and chords]

Guitar II: [Empty staff]

Bass: [Staff with notes and chords]

Drums: [Staff with drum notation]

Chord progression: E E^b B^b E^b B E

Vocal: die my fu-tures Laid out for me Can't you see? Rise
-li-gion gives them rea-son to fight Sac-ri-fice,

Other: [Empty staff]

Guitar I: [Staff with notes and chords]

Guitar II: [Empty staff]

Bass: [Staff with notes and chords]

Drums: [Staff with drum notation]

Chord progression: E C^b G^b C^b E

Vocal: a-bove the lies
Die for pride

Other: (Empty staff)

Guitar I: (Complex fretted melody with triplets)

Guitar II: (Empty staff)

Bass: (Complex fretted melody with triplets)

Drums: (Complex rhythmic pattern with triplets)

Chord progression: E C^b G^b C^b E A^b A B^b C E

Vocal: Morals on a backwards glove a
A group that ca-ters No-one's fees or

Other: (Empty staff)

Guitar I: (Complex fretted melody with triplets)

Guitar II: (Empty staff)

Bass: (Complex fretted melody with triplets)

Drums: (Complex rhythmic pattern with triplets)

Chord progression: E G G[#] E F F[#]

Vocal
sin to you For me it's hope It's my life and pro- vi- sion
Syn- the- tic de- i- ties I- s where I be- long

Guitar 1

Guitar 2

Bass

Drum

Chord progression: E G G[#] E

Vocal
Black or white Some pay to pray You ques- tion why they act this way It's their fuck- ing de- c- sion
My stand is the hu- man race with- out a la- bel or a face So they can lick my sack

Guitar 1

Guitar 2

Bass

Drum

Chord progression: N.C. [D] C[#] B^b G B C[#] B^b

Vocal: sion No more judge- ment day— On - ly tran -

Other: (Empty staff)

Guitar I: (Staff with notes and fingerings)

Guitar II: (Empty staff)

Bass: (Staff with notes and fingerings)

Drums: (Staff with notes and fingerings)

Vocal: E C[#] B^b G B C[#] B^b
qui - li - ty— Peace signs pro- test lines— Mean no-thing to me—

Other: (Empty staff)

Guitar I: (Staff with notes and fingerings)

Guitar II: (Empty staff)

Bass: (Staff with notes and fingerings)

Drums: (Staff with notes and fingerings)

Sheet music for a band, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The music is written in 4/4 time.

First System:

- Vocal:** E (chord symbol), Hones- ty, born in
- Other:** (Empty staff)
- Guitar I:** (Complex rhythmic pattern with many sixteenth notes)
- Guitar II:** (Empty staff)
- Bass:** (Complex rhythmic pattern with many sixteenth notes)
- Drums:** (Complex rhythmic pattern with many sixteenth notes)

Second System:

- Vocal:** E (chord symbol), me He- re- sy
- Other:** (Empty staff)
- Guitar I:** (Complex rhythmic pattern with many sixteenth notes)
- Guitar II:** (Empty staff)
- Bass:** (Complex rhythmic pattern with many sixteenth notes)
- Drums:** (Complex rhythmic pattern with many sixteenth notes)

Third System:

- Vocal:** (Empty staff)
- Other:** (Empty staff)
- Guitar I:** (Complex rhythmic pattern with many sixteenth notes)
- Guitar II:** (Empty staff)
- Bass:** (Complex rhythmic pattern with many sixteenth notes)
- Drums:** (Complex rhythmic pattern with many sixteenth notes)

Sheet music for a band, page 16. The score includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The music is written in 4/4 time.

Chord Progression (Top System):

- Measure 1: F (boxed), E
- Measure 2: A^b , B^b
- Measure 3: E
- Measure 4: B , B^b
- Measure 5: F^{\sharp} , G

First System (Measures 1-5):

- Vocal:** Treble clef, whole notes. Chords are indicated above the staff.
- Other:** Treble clef, whole notes.
- Guitar I:** Treble clef, eighth-note patterns. Bass clef, whole notes.
- Guitar II:** Treble clef, whole notes. Bass clef, whole notes.
- Bass:** Bass clef, eighth-note patterns.
- Drums:** Bass clef, eighth-note patterns.

Second System (Measures 6-9):

- Vocal:** Treble clef, whole notes. Chords G and E (with a 2) are indicated.
- Other:** Treble clef, whole notes.
- Guitar I:** Treble clef, whole notes. Bass clef, eighth-note patterns.
- Guitar II:** Treble clef, whole notes. Bass clef, whole notes.
- Bass:** Bass clef, eighth-note patterns.
- Drums:** Bass clef, eighth-note patterns.

Third System (Measures 10-13):

- Vocal:** Treble clef, whole notes.
- Other:** Treble clef, whole notes.
- Guitar I:** Treble clef, whole notes. Bass clef, eighth-note patterns.
- Guitar II:** Treble clef, whole notes. Bass clef, whole notes.
- Bass:** Bass clef, eighth-note patterns.
- Drums:** Bass clef, eighth-note patterns.

Sheet music for a band, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The music is written in 4/4 time and includes chord diagrams (G, E, C, A) and various musical notations.

Chord Diagrams:

- G (Guitar I)
- E (Vocal, Bass)
- C (Guitar I)
- A (Bass)

Instrument Parts:

- Vocal:** Features a melodic line with a G chord diagram above the first measure.
- Other:** Features a melodic line with a G chord diagram above the first measure.
- Guitar I:** Features a melodic line with a G chord diagram above the first measure and a C chord diagram above the fourth measure.
- Guitar II:** Features a melodic line with a G chord diagram above the first measure.
- Bass:** Features a melodic line with an E chord diagram above the first measure and an A chord diagram above the fourth measure.
- Drums:** Features a rhythmic pattern with a G chord diagram above the first measure.

Measure 1: The first measure of the music is marked with a G chord diagram above the Guitar I staff and an E chord diagram above the Vocal and Bass staves.

Measure 2: The second measure of the music is marked with a G chord diagram above the Guitar I staff and an E chord diagram above the Vocal and Bass staves.

Measure 3: The third measure of the music is marked with a G chord diagram above the Guitar I staff and an E chord diagram above the Vocal and Bass staves.

Measure 4: The fourth measure of the music is marked with a C chord diagram above the Guitar I staff and an A chord diagram above the Bass staff.

Handwritten musical score on page 18, featuring multiple staves for vocal and instrumental parts. The score is divided into two systems, each with four staves. The first system includes a vocal line (Soprano) and three instrumental staves (Violin I, Violin II, and Cello/Double Bass). The second system includes a vocal line (Soprano) and three instrumental staves (Violin I, Violin II, and Cello/Double Bass). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1:

- Vocal:** Soprano line with notes and rests. Chords **E** and **C** are indicated above the staff.
- Violin I:** Treble clef staff with notes and rests.
- Violin II:** Treble clef staff with notes and rests.
- Cello/Double Bass:** Bass clef staff with notes and rests.

System 2:

- Vocal:** Soprano line with notes and rests. Chords **E** and **A** are indicated above the staff.
- Violin I:** Treble clef staff with notes and rests.
- Violin II:** Treble clef staff with notes and rests.
- Cello/Double Bass:** Bass clef staff with notes and rests.

Section 1: E

Vocal: [Empty staff]

Other: [Empty staff]

Guitar 1: [Staff with notes and chords]

Guitar 2: [Staff with notes and chords, including "Arm" and "Vib" markings]

Bass: [Staff with notes and chords]

Drums: [Staff with drum notation]

Section 2: E

Vocal: [Empty staff]

Other: [Empty staff]

Guitar 1: [Staff with notes and chords]

Guitar 2: [Staff with notes and chords, including "Arm" and "Vib" markings]

Bass: [Staff with notes and chords]

Drums: [Staff with drum notation]

A

E

Sheet music for the first system, measures 1-4. The system includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. Chord symbols A and E are indicated above the first two measures. Guitar II features a tremolo effect labeled 'Vib.' and an 'Arm' (arm) instruction. The bass line includes a 'Vib.' instruction. The drum part shows a steady rhythmic pattern.

C

F

E

Sheet music for the second system, measures 5-8. The system includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. Chord symbols C, F, and E are indicated above the first three measures. Guitar II features a tremolo effect labeled 'Vib.' and an 'Arm' (arm) instruction. The bass line includes a 'Vib.' instruction. The drum part shows a steady rhythmic pattern.

Handwritten musical score for "Sweet Baby" by The Beatles. The score is written on six staves: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The first system is marked "A" and the second system is marked "E". The guitar parts are heavily annotated with fingerings and techniques like "H.C." and "H.C.".

A page of musical notation for a 12-string guitar, featuring 12 staves for various instruments and a vocal line. The notation includes treble and bass clefs, musical notes, rests, and a key signature of one sharp (F#). The instruments are labeled on the left: Vocal, Guitar I, Guitar II, Bass, and Drums. The vocal line includes lyrics: E, F#, E, F#, and a sequence of notes C, B, A, F#, E, C, B with fingerings 1, 2, 3 above them. The guitar staves show complex chordal and melodic patterns, while the bass and drums provide a rhythmic foundation.

Sheet music for a band, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The music is written in 4/4 time and includes a key signature change to E major (Tempo 1).

First System:

- Vocal:** A F# E C B A | 4 C B A F# E C B A F# E C B A F# C B A F# E C B
- Other:** (Empty staff)
- Guitar I:** (Complex melodic line with many beamed notes)
- Guitar II:** (Empty staff)
- Bass:** (Melodic line with eighth and sixteenth notes)
- Drums:** (Complex rhythmic pattern with many beamed notes)

Second System:

- Vocal:** A F# E C B A F# G | [K] E (Tempo 1)
- Other:** (Empty staff)
- Guitar I:** (Complex melodic line with many beamed notes)
- Guitar II:** (Empty staff)
- Bass:** (Melodic line with eighth and sixteenth notes)
- Drums:** (Complex rhythmic pattern with many beamed notes)

Third System:

- Vocal:** (Empty staff)
- Other:** (Empty staff)
- Guitar I:** (Complex melodic line with many beamed notes)
- Guitar II:** (Empty staff)
- Bass:** (Melodic line with eighth and sixteenth notes)
- Drums:** (Complex rhythmic pattern with many beamed notes)

Fourth System:

- Vocal:** (Empty staff)
- Other:** (Empty staff)
- Guitar I:** (Complex melodic line with many beamed notes)
- Guitar II:** (Empty staff)
- Bass:** (Melodic line with eighth and sixteenth notes)
- Drums:** (Complex rhythmic pattern with many beamed notes)

Annotations:

- [K] E (Tempo 1)
- Hones-

Vocal
 E
 ty born in me He re

Other

Guitar I

Guitar II

Bass

Drums

Vocal
 E
 sy

Other

Guitar I

Guitar II

Bass

Drums

MOUTH FOR WAR

Vocal: G⁴ A E
 Other:
 Guitar I:
 Guitar II:
 Bass:
 Drums:

Vocal: G⁴ A C D C⁵ D⁵ B^b E
 Other:
 Guitar I:
 Guitar II:
 Bass:
 Drums:

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 CENTER

MOUTH FOR WAR

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

This song begins with a powerful unison riff by Guitar and Bass. The sound of the Guitar is extremely distinctive with heavy distortion which is probably created through some sound effects processing rather than through a guitar amp. Note also that a short delay is in effect and the high notes are boosted.

The Drums sound is very stiff, creating a metallic sound with its bass drum.

On Intro 1, emphasizing the accents on the Bass line, the whole band must accomplish the togetherness with a nice groove.

The slide technique is well incorporated onto the Intro 2's riffs.

Guitar and Bass should play legato. The X marks on the Guitar chart on the 8th bar of the Intro 2 mean mutings with the left-hand. Here, the harmonics on the high notes produce exotic noises.

Section D is a Guitar solo. The sound processing includes strong distortion and some type of chorus. A double-time passage appears in the last four bars of the solo. Make sure to pick each note clearly with alternate picking. Note also that a delay is in effect on the last two beats.

Be careful of the tempo changes from Section K. It becomes much faster, but your rhythm should not drag.

(Tempo: I)

Intro. 1 B

8

Vocal

Guitar

Guitar 1

Guitar 2

Bass

Drums

Intro. 2

E G B E G E G B E G B E G E G B E G E G B E G B E G

Vocal

Guitar

Guitar 1

Guitar 2

Bass

Drums

MOUTH FOR WAR

E G B E G E G B E G B E G E G B E G E B E

Intro. 3 E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A B^b E G E

(. . ed)

The musical score is arranged in a multi-staff format. The top staff is for guitar, with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part features a complex, fast-paced melody with many triplets and sixteenth notes. The bass part is a simple, steady eighth-note line. The drums provide a consistent rhythm with a mix of eighth and sixteenth notes. The vocal part is a simple melody with lyrics in parentheses. The score is divided into sections by double bar lines. The guitar part has a key signature change to one sharp (F#) and a 4/4 time signature. The bass part has a key signature change to one sharp (F#) and a 4/4 time signature. The drums have a key signature change to one sharp (F#) and a 4/4 time signature. The vocal part has a key signature change to one sharp (F#) and a 4/4 time signature.

E B^b E B C E A B^b E G E G A E F[♯] G E B^b E B C E A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B^b E G E

[A] E B^b E B C E A B^b E G E G A E F

Re . ven . ge
Pos . sess . ed

Other

Guitar I

Guitar II

Bass

Drums

G E B^b E B C E A B^b E G E E B^b E B C E A

I'm scream-ing re-venge a gain
I feel a con-quer-ing will down in-side me

wrong
strength

B^b E G E G A E F G E B^b E B C E A B^b E G E

I've been wrong for far too long
The strength of many to crush who might stop me

E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A

Been constant-ly so frust- rat- ed I've moved moun- tains with less—
My strength is in num- ber, And my soul lies in eve-

4
4
4
4

B^b E G E E B^b E B C E A B^b E G E G A E F[#]

ry one When (I) chan- nel my hate to pro- duc- tive, Can
The re- leas- ing of an ger

4
4
4
4

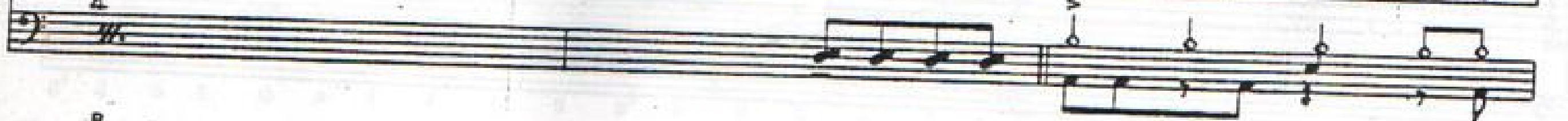
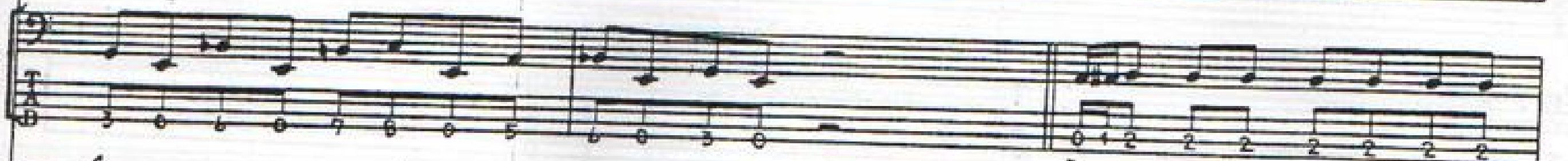
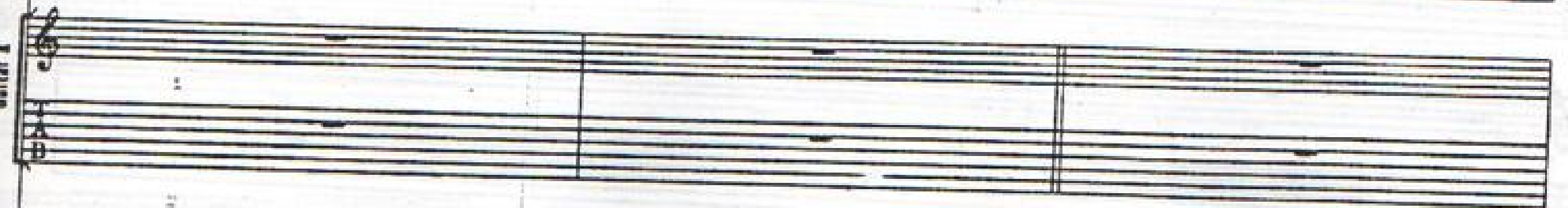
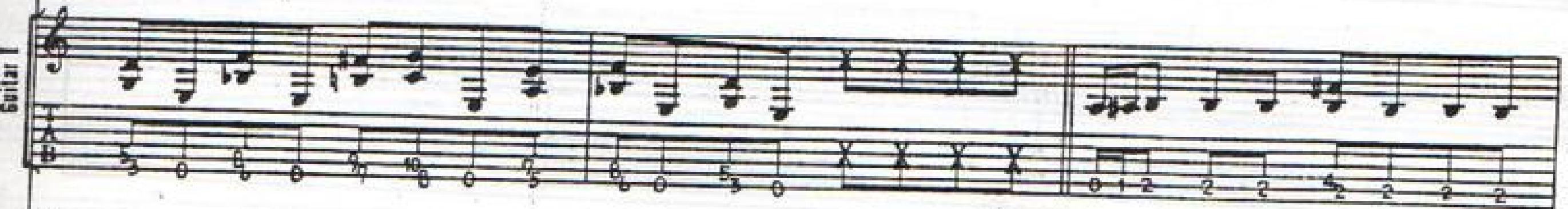
G E B^b E B C E A B^b E G E

B B

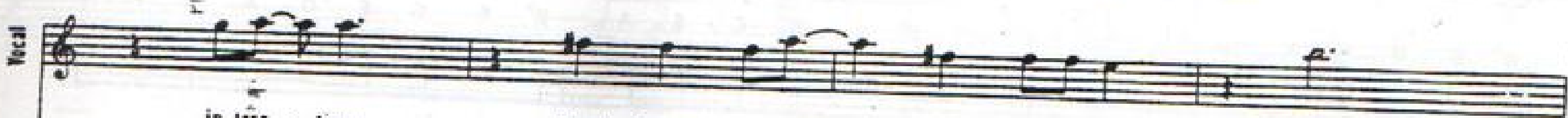


I don't find it hard to im-press
bet-ter a-ny me-di-cine un-der the sun

Bones



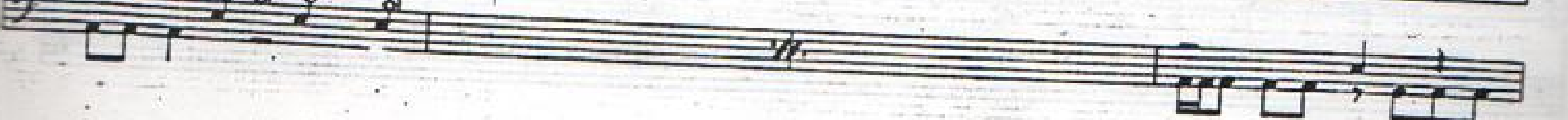
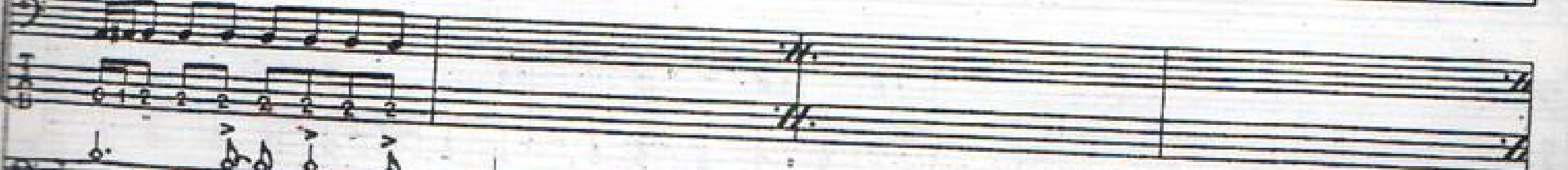
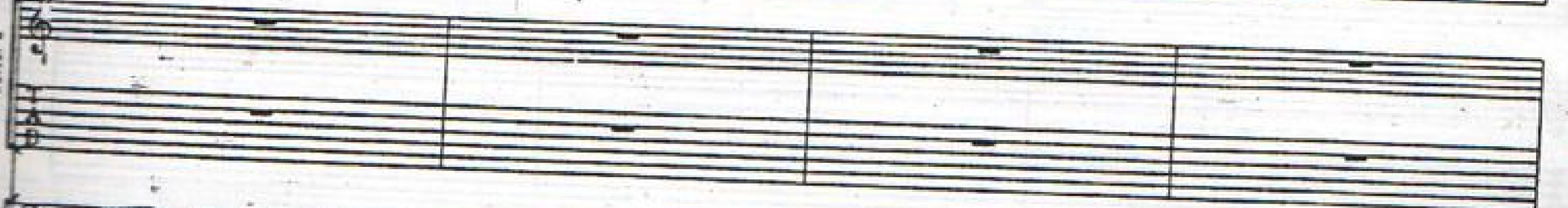
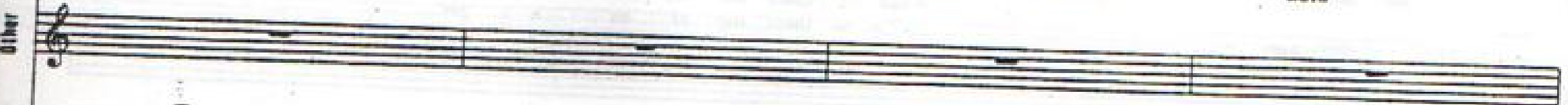
B



in trac-tion

Hands break to hone raw e-ner-gy

Bold



and dis-ast-rous, My ears can't hear what you say to me

Hold your mouth for the war. Use it for what it's for.

Chord progression: \boxed{C} E G B E G E

Chord progression: G B E G B E G E G B E G B E G E G B E G E

34

G B E G B E G E G B E G E B E

Vocal

Speak the truth a - bout me De - tar - min -

Guitar I

Guitar II

Bass

Drums

2 E G B E G E G B E G B E G D F# G#m

Vocal

De - tar - min ed

Guitar I

Guitar II

Bass

Drums

Vib.

Vib.

Vib.

1H.C.

1H.C.

Chord progression: $G^{\flat}m$ F^{\flat} E D F^{\flat} $G^{\flat}m$

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: $G^{\flat}m$ F^{\flat} E D F^{\flat} $G^{\flat}m$

Vocal

Guitar I

Guitar II

Bass

Drums

Handwritten musical score for "The Highway" by The Highwaymen. The score is for five instruments: Vocal, Guitar, Guitar 1, Bass, and Drums. The key signature is G minor (three flats) and the time signature is 4/4. The score is divided into four measures. The first measure contains a vocal melody and guitar accompaniment. The second measure contains a vocal melody and guitar accompaniment. The third measure contains a vocal melody and guitar accompaniment. The fourth measure contains a vocal melody and guitar accompaniment. The score includes various musical notations such as notes, rests, and accidentals. The guitar parts include fret numbers and vibrato markings. The bass part includes fret numbers and a double bass line. The drums part includes a drum kit notation.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on five staves: Vocal, Other, Guitar I, Guitar II, and Bass. The key signature is G major (one sharp) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The Guitar II part features complex fingerings and a "Vib." (vibrato) marking. The Bass part includes a "4" marking and a "Vib." marking. The score is handwritten and appears to be a personal or working draft.

Chord progression: F^{\sharp} $G^{\sharp}m$ F^{\sharp} E D

Vocal: There comes a time — with in — eve-ry- one —

Other: (empty staff)

Guitar I: (includes "ava Harm." and "Arm" markings)

Guitar II: (includes "C" and "(ava)" markings)

Bass: (includes fingerings 2, 4, 4, 4, 2, 4, 4, 4, 1, 0, 4, 2, 2, 2, 2, 0, 2, 1, 0, 0, 0, 0, 2, 0, 2, 0)

Drums: (includes "4" and "V.M." markings)

Chord progression: F^{\sharp} $G^{\sharp}m$ F^{\sharp} E D

Vocal: to close your eyes — to what's real —

Other: (empty staff)

Guitar I: (includes "C" and "(ava)" markings)

Guitar II: (empty staff)

Bass: (includes fingerings 2, 4, 4, 4, 2, 4, 4, 4, 1, 0, 4, 2, 2, 2, 2, 0, 2, 1, 0, 0, 0, 0, 2, 0, 2, 0)

Drums: (includes "4" and "V.M." markings)

(Tempo I (fast))

Chord progression: E G[♯]m F[♯] G[♯]m F[♯] G[♯]m F[♯] G[♯]m F[♯]

System 1:

- Vocal: Treble clef, 4/4 time. Notes: E4 (quarter), G[♯]4 (quarter), F[♯]4 (quarter), G[♯]4 (quarter).
- Other: Treble clef, 4/4 time. Notes: E4 (quarter), G[♯]4 (quarter), F[♯]4 (quarter), G[♯]4 (quarter).
- Guitar I: Treble clef, 4/4 time. Notes: E4 (quarter), G[♯]4 (quarter), F[♯]4 (quarter), G[♯]4 (quarter). Fingering: 1, 2, 3, 4.
- Guitar II: Treble clef, 4/4 time. Notes: E4 (quarter), G[♯]4 (quarter), F[♯]4 (quarter), G[♯]4 (quarter). Fingering: 1, 2, 3, 4.
- Bass: Bass clef, 4/4 time. Notes: E3 (quarter), G[♯]3 (quarter), F[♯]3 (quarter), G[♯]3 (quarter). Fingering: 1, 2, 3, 4.
- Drums: Bass clef, 4/4 time. Notes: E3 (quarter), G[♯]3 (quarter), F[♯]3 (quarter), G[♯]3 (quarter). Fingering: 1, 2, 3, 4.

System 2:

- Vocal: Treble clef, 4/4 time. Notes: E4 (quarter), G[♯]4 (quarter), F[♯]4 (quarter), G[♯]4 (quarter).
- Other: Treble clef, 4/4 time. Notes: E4 (quarter), G[♯]4 (quarter), F[♯]4 (quarter), G[♯]4 (quarter).
- Guitar I: Treble clef, 4/4 time. Notes: E4 (quarter), G[♯]4 (quarter), F[♯]4 (quarter), G[♯]4 (quarter). Fingering: 1, 2, 3, 4.
- Guitar II: Treble clef, 4/4 time. Notes: E4 (quarter), G[♯]4 (quarter), F[♯]4 (quarter), G[♯]4 (quarter). Fingering: 1, 2, 3, 4.
- Bass: Bass clef, 4/4 time. Notes: E3 (quarter), G[♯]3 (quarter), F[♯]3 (quarter), G[♯]3 (quarter). Fingering: 1, 2, 3, 4.
- Drums: Bass clef, 4/4 time. Notes: E3 (quarter), G[♯]3 (quarter), F[♯]3 (quarter), G[♯]3 (quarter). Fingering: 1, 2, 3, 4.

System 3:

- Vocal: Treble clef, 4/4 time. Notes: E4 (quarter), G[♯]4 (quarter), F[♯]4 (quarter), G[♯]4 (quarter).
- Other: Treble clef, 4/4 time. Notes: E4 (quarter), G[♯]4 (quarter), F[♯]4 (quarter), G[♯]4 (quarter).
- Guitar I: Treble clef, 4/4 time. Notes: E4 (quarter), G[♯]4 (quarter), F[♯]4 (quarter), G[♯]4 (quarter). Fingering: 1, 2, 3, 4.
- Guitar II: Treble clef, 4/4 time. Notes: E4 (quarter), G[♯]4 (quarter), F[♯]4 (quarter), G[♯]4 (quarter). Fingering: 1, 2, 3, 4.
- Bass: Bass clef, 4/4 time. Notes: E3 (quarter), G[♯]3 (quarter), F[♯]3 (quarter), G[♯]3 (quarter). Fingering: 1, 2, 3, 4.
- Drums: Bass clef, 4/4 time. Notes: E3 (quarter), G[♯]3 (quarter), F[♯]3 (quarter), G[♯]3 (quarter). Fingering: 1, 2, 3, 4.

Chords: $G^{\sharp}m$ F^{\sharp} $G^{\sharp}m$ F^{\sharp} $G^{\sharp}m$ F^{\sharp} $G^{\sharp}m$ F^{\sharp}

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: F $G^{\sharp}m$ Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

No Like com - pre - hen - sion in to fail. flesh.

Like a knife in to flesh.

Bm

G[♯]m

Am

Vocal

I vac - cum the wind for my sail
Al - ter life is to death

Other

Guitar I

Guitar II

Bass

Drums

Am

G[♯]m

Bm

Vocal

can't be the rest, let o - thers waste my time
Pull - ing and punch - ing the rest of du -

Other

Guitar I

Guitar II

Bass

Drums

Chorus

Vocal: Bm $G^{\sharp}m$ Am

- ra- tion Own- ing suc- cess in the bot- tom line.
No one can piss on this

Other: —

Guitar I: —

Guitar II: —

Bass: —

Drums: —

Vocal: Am $G^{\sharp}m$ $2 Dm$

de- ter- mi-

Other: —

Guitar I: —

Guitar II: —

Bass: —

Drums: —

Handwritten musical score for a band, page 42. The score includes staves for Vocal, Other, Guitar 1, Guitar 2, Bass, and Drums. The key signature is D minor (three flats).

Vocal: Lyrics include "na tion" and "wohl!". Chords indicated above the staff are Dm, G[♯]m, G, G[♯]m, and F[♯].

Guitar 1: Features a solo section marked with a circled 'S' and a '5' indicating the fifth fret.

Guitar 2: Features a solo section marked with a circled 'S' and a '5' indicating the fifth fret.

Bass: Features a solo section marked with a circled 'S' and a '5' indicating the fifth fret.

Drums: Features a solo section marked with a circled 'S' and a '5' indicating the fifth fret.

Other: Features a solo section marked with a circled 'S' and a '5' indicating the fifth fret.

Chords: G[♯]m, F[♯], G[♯]m, F[♯], G[♯]m.

Chord progression: G^bm F[♯] G^bm F[♯] G^bm F[♯] G^bm F[♯] G^bm F[♯]

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with 'X' marks]

Guitar II: [Empty staff]

Bass: [Staff with 'X' marks]

Drums: [Staff with 'X' marks and a melodic line in the 3rd measure]

Chord progression: G^bm F[♯] G^bm F[♯] G^bm F[♯] G^bm F[♯] G^bm

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with 'X' marks]

Guitar II: [Empty staff]

Bass: [Staff with 'X' marks]

Drums: [Staff with 'X' marks]

DOMINATION

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro 1's riff is in an up-tempo, eight-beat feel. Notice that the same riff reappears in Intro 2, this time in double-time feel, notated in sixteenth notes with the tempo being half as slow as in Intro 1. As for Drums, a succession of sixteenth notes are played with bass drum. Use of double-pedal should enable you to play the notes with accuracy.

The bar right before Intro 3 has a pre-arranged phrase with triplets. Staccato notes on the Guitar transcription are produced by light palm-muting with the right-hand.

Although the unison riff of Guitar and Bass which begins at Intro 3 is very simple, it can fall apart without the accurate time and execution of those sixteenth notes.

Guitar uses heavy distortion throughout the tune. Try to articulate well while picking notes clearly. Bass and Drums need to play loudly, too. Try opening the hi-hat a little.

Sections H, I, and J feature a Guitar solo. On Section H, the solo is played over one chord (E); however, it is extremely fast! Although solid, advanced technique is needed here, the key to playing this section is to employ hammer-ons and pull-offs effectively. Section I features two Guitars creating harmony. Try to be real tight.

Tempo starts to slow down right before Section K and the overall groove becomes heavier.

Tempo - I
N.C.

Intro. 1
E D E D E DE

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal: E G A G E D E D E

Other: [Empty staff]

Guitar I: [Musical notation with fret numbers 0, 5, 7, 5, 5]

Guitar II: [Empty staff]

Bass: [Musical notation with fret numbers 0, 0, 5, 5, 5, 5]

Drums: [Musical notation with slash marks]

Vocal: E A B^b G E D E D E

Other: [Empty staff]

Guitar I: [Musical notation with fret numbers 0, 5, 6, 5, 0, 0, 0, 2, 5, 7]

Guitar II: [Empty staff]

Bass: [Musical notation with fret numbers 0, 5, 5, 6, 5]

Drums: [Musical notation with slash marks]

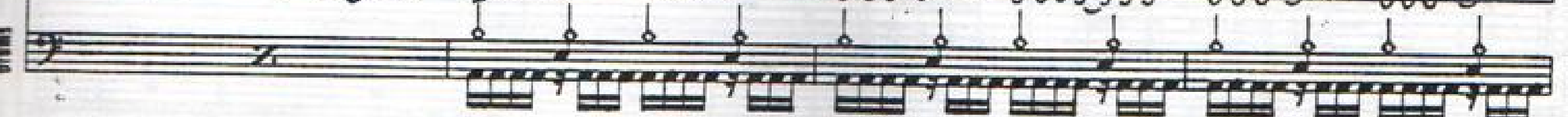
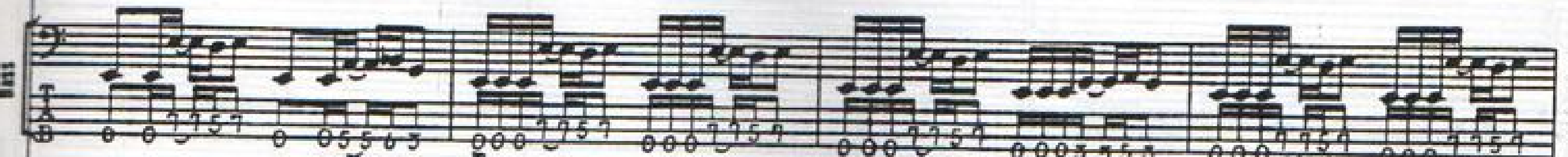
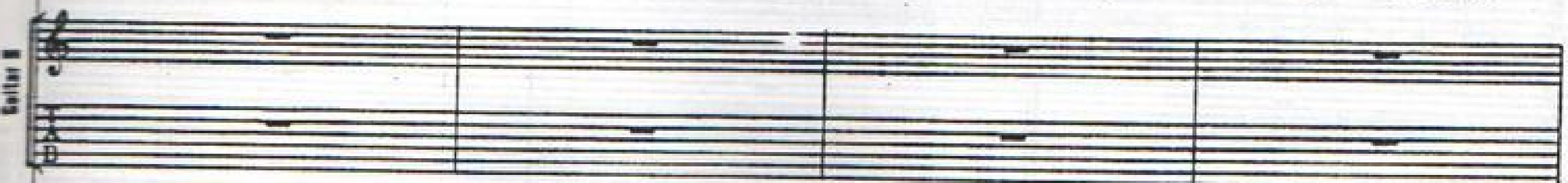
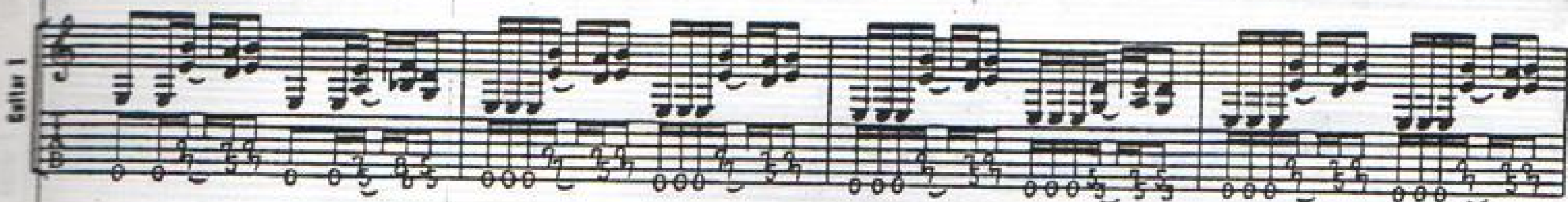
E G A G E D E D E D E

Sheet music for the first system, featuring six staves: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The Vocal staff contains the lyrics "E G A G E D E D E D E". The Guitar I staff has a melodic line with a slash in the third measure. The Bass staff has a melodic line with a slash in the third measure. The Drums staff has a slash in the third measure.

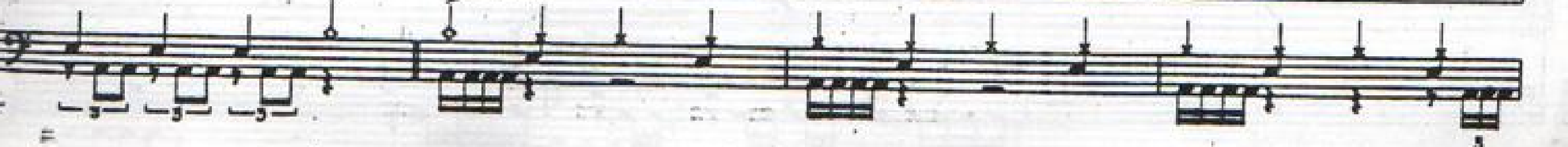
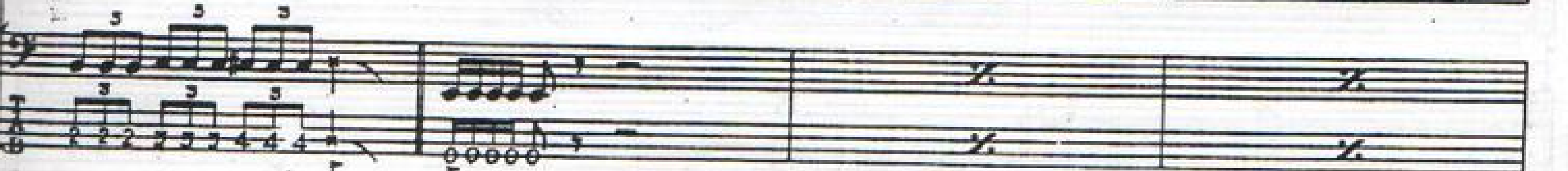
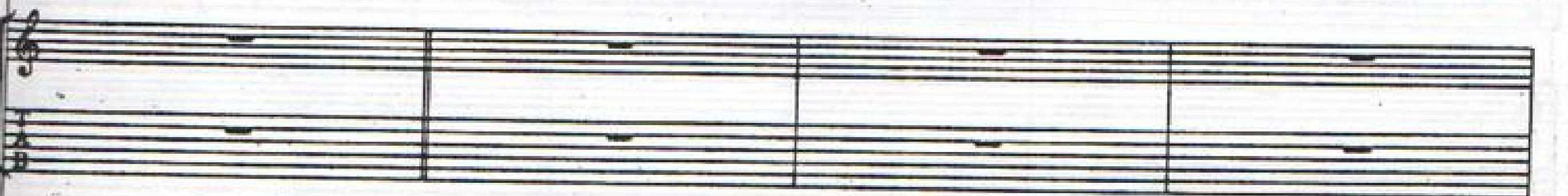
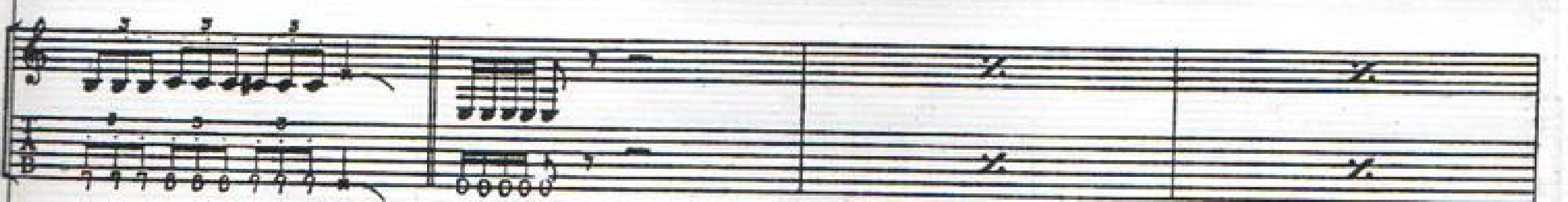
Intro.2 (Tempo-1) (♩=♩)

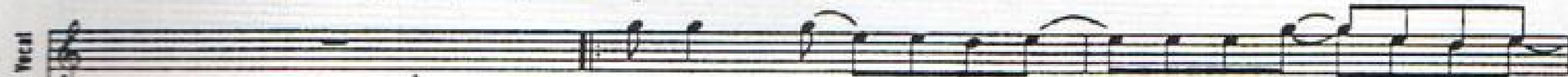
E A B^b G E D E D E D E G A G E D E D E

Sheet music for the second system, featuring six staves: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The Vocal staff contains the lyrics "E A B^b G E D E D E D E G A G E D E D E". The Guitar I staff has a melodic line. The Bass staff has a melodic line. The Drums staff has a rhythmic pattern.

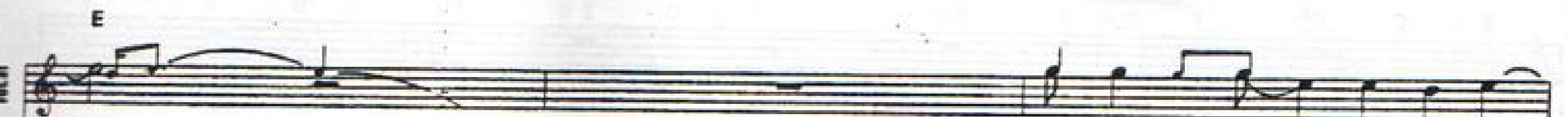
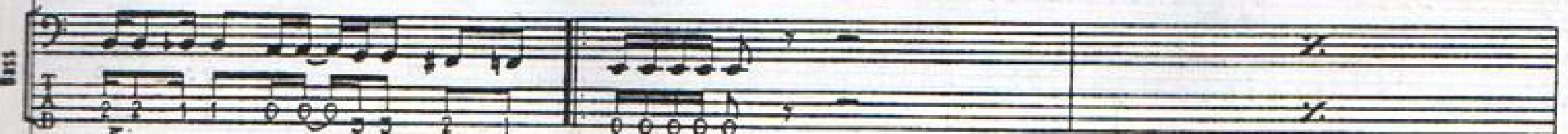
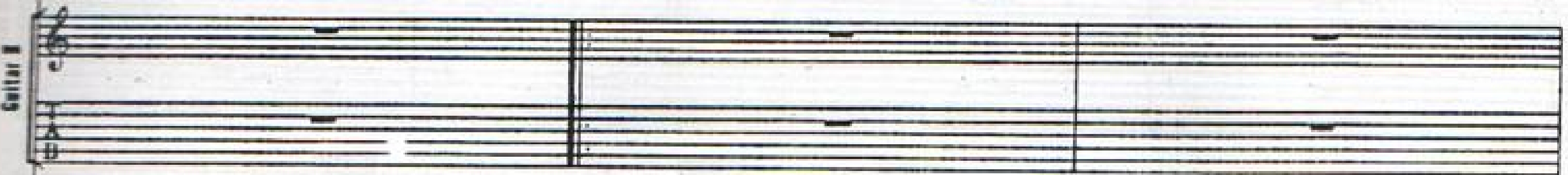
E DE A B^b G E DE DE DE G A G E DE DE

Intro.3

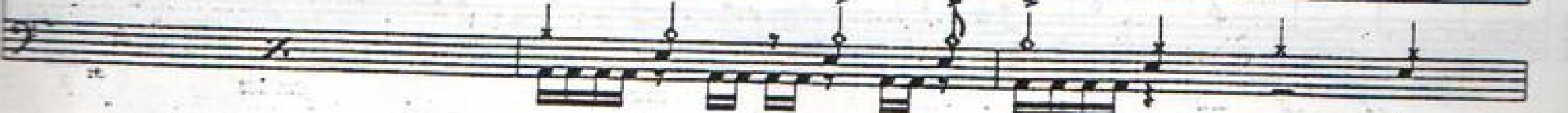
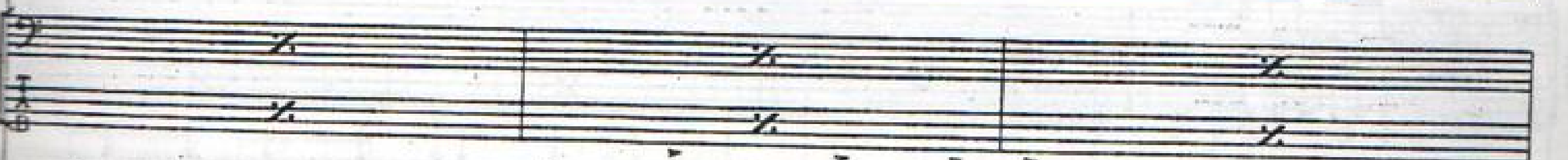
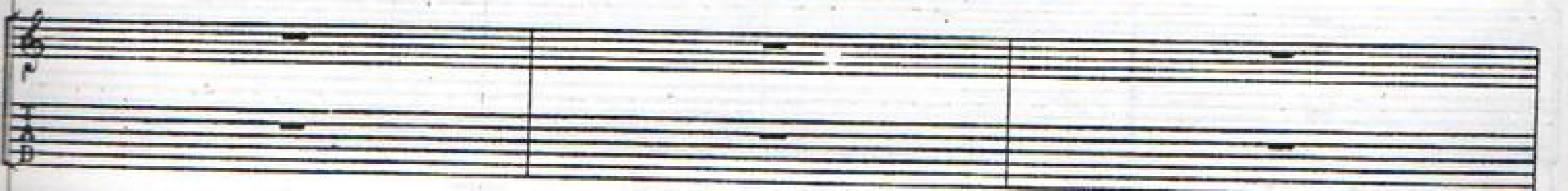
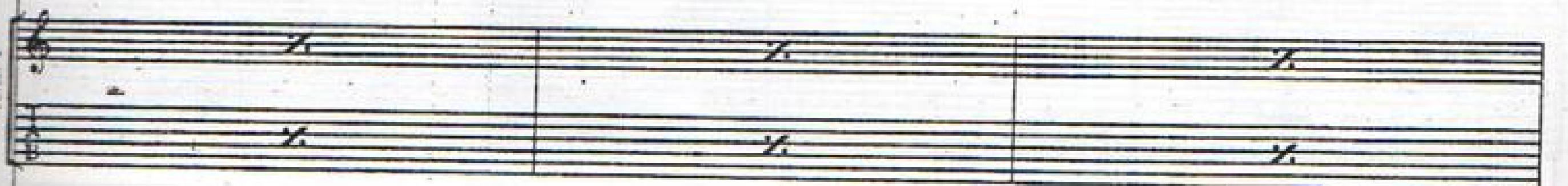
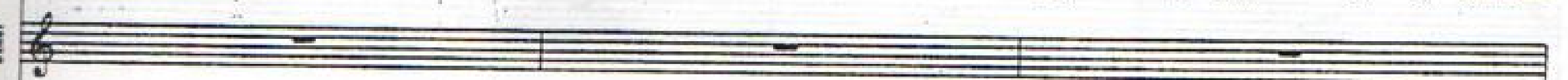
B C C[#]

B B^b A G F[#] F A E

A - go - ny is the price That you'll pay in the end
Now blacked heart is reach ing out di - vi - ni .



ty Do - mi - na - tion con - sumes
Body sus - pend - ed by chains



you Then calls you a friend
 o - ver ra - zors And nails.

It's a twis - ted fall
 It's a pe - nal - ty Each

B B^b A G F[#] F

Guitar I
 Guitar II

Bass
 Drums

Guitar I
 Guitar II

Bass
 Drums

Guitar I
 Guitar II

B E
 Binds are like steel And ma ni - pu - lates the will to be
 ra - zor a vice and each nail Marks the demise of your life

And it's hard
 Grim const - ruc -

Guitar I
 Guitar II

Bass
 Drums

Guitar I
 Guitar II

Bass
 Drums

Guitar I
 Guitar II

E

Vocal

to see _____ How soon _____ we for - get when there's no - thing else Life to dest -
- tion grows _____ Has life _____ played a trick Seald you in blick by blick Till your

Other

Guitar I

Guitar II

Bass

Drums

E B B^b A G F^b F C C

Vocal

- roy It's a use - less ploy _____ Your eyes will
end forc - ing you to bend _____

Other

Guitar I

Guitar II

Bass

Drums

G D E G E F

see The dawn of the day And the writ - ing on the wall

E G B B^b A G F[#] F C G F

Those words that stare in to your soul

The musical score is arranged in a standard format with six staves. The Vocal staff is at the top, followed by the Other staff, then Guitar 1 and Guitar 2. The Bass and Drums staves are at the bottom. The lyrics are written below the Vocal staff. The score includes various musical notations such as chords, scales, and rhythmic patterns. The guitar parts are particularly detailed with fingerings and bends. The bass and drums provide a solid rhythmic foundation.

Sheet music for a song, page 52. The score includes parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal Line 1: E G E F E D E G A B C D
And to your self You will be fall

Vocal Line 2: D E DE DE DE G A G E DE DE DE A B^b G
It's do - mi - na - tion pushed in - to

The instrumental parts (Guitar I, Guitar II, Bass, and Drums) provide accompaniment for the vocal lines. The guitar parts feature complex chordal textures and melodic lines, while the bass and drums provide a steady rhythmic foundation.

E DE DE DE G AG E DE DE B C C[#]

liv-ing bell Do-mi-na-tion

Yesh

Yesh

1 A E

Vocal
Other
Guitar I
Guitar II
Bass
Drums

E B B^b A G F[#] F F ² A
 (Ha, ha, ha,

Vocal
Other
Guitar I
Guitar II
Bass
Drums

A G E

Arm

Music notation for the first system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is E major (indicated by a sharp on the F line). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals.

Music notation for the second system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature changes to F major (indicated by a flat on the B line). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The guitar parts feature a double bar line and a repeat sign.

The image shows a page of musical notation for a song. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The notation includes chords, melodic lines, and rhythmic patterns. The key signature is one flat (Bb) and the time signature is 4/4. The music is written for a band, with the guitar parts featuring complex chordal structures and the bass and drums providing a solid rhythmic foundation.

E
 Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Sheet music for the first system, measures 1-4. The staves are labeled: Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: A single note 'E' is written in the first measure, followed by rests in measures 2, 3, and 4.

Other: Rests in all four measures.

Guitar I: Rests in all four measures.

Guitar II: Features a complex melodic line with many accidentals and a 'pva' (pizzicato) marking in measure 1. Fingering numbers (5, 6, 7) are present below the notes. The staff continues with a series of notes and rests, ending with a double bar line.

Bass: Rests in all four measures.

Drums: A rhythmic pattern of eighth notes is shown in measure 1, followed by rests in measures 2, 3, and 4.

Sheet music for the second system, measures 5-8. The staves are labeled: Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: Notes 'E', 'C', 'G', and 'D' are written in measures 5, 6, 7, and 8 respectively, with a boxed 'I' above the 'C'.

Other: Rests in all four measures.

Guitar I: Rests in measures 5 and 6. In measure 7, it plays a chord. In measure 8, it plays a single note with a 'vib' (vibrato) marking.

Guitar II: Features a melodic line with many accidentals and a 'pva' marking in measure 5. In measure 6, it plays a chord. In measure 7, it plays a chord with a 'vib' marking. In measure 8, it plays a single note with a 'vib' marking.

Bass: A melodic line with many accidentals is shown in measure 5, followed by rests in measures 6, 7, and 8.

Drums: A rhythmic pattern of eighth notes is shown in measure 5, followed by rests in measures 6, 7, and 8.

Sheet music for a band, page 58, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

System 1:

- Vocal:** Treble clef, whole note E.
- Other:** Treble clef, whole rest.
- Guitar I:** Treble and bass staves. Treble: whole note E with "Arm" annotation. Bass: whole note E with "Arm" annotation.
- Guitar II:** Treble and bass staves. Treble: eighth-note triplet runs with "vib" (vibrato) markings. Bass: eighth-note triplet runs.
- Bass:** Bass clef, eighth-note runs.
- Drums:** Bass clef, eighth-note patterns.

System 2:

- Vocal:** Treble clef, whole notes E, C, G, F.
- Other:** Treble clef, whole rests.
- Guitar I:** Treble and bass staves. Treble: whole notes E, C, G, F. Bass: whole notes E, C, G, F.
- Guitar II:** Treble and bass staves. Treble: eighth-note triplet runs with "Arm (ova)" annotation. Bass: eighth-note triplet runs.
- Bass:** Bass clef, eighth-note runs.
- Drums:** Bass clef, eighth-note patterns.

Sheet music for the first system, measures 1-4. The key signature is C major (C). The instruments are Vocal, Guitar, and Bass. The guitar part includes a solo section starting at measure 3, marked with a '6' and a 'cresc.' (crescendo) marking. The bass part is a simple bass line. The drums part is a simple drum line.

Vocal

Guitar

Guitar I

Guitar II

Bass

Drums

Sheet music for the second system, measures 5-8. The key signature is D major (D). The instruments are Vocal, Guitar, and Bass. The guitar part includes a solo section starting at measure 6, marked with a '6' and a 'cresc.' (crescendo) marking. The bass part is a simple bass line. The drums part is a simple drum line. A 'K (Tempo II)' marking is present at the end of the system.

Vocal

Guitar

Guitar I

Guitar II

Bass

Drums

K (Tempo II)

Score for measures 1-4:

- Vocal:** Treble clef, whole notes, starting on F.
- Other:** Treble clef, whole notes, starting on F.
- Guitar I:** Treble clef, eighth-note runs in measures 1-2, then whole notes with double bar lines in measures 3-4.
- Guitar II:** Treble clef, whole notes, starting on F.
- Bass:** Bass clef, eighth-note runs in measures 1-2, then whole notes with double bar lines in measures 3-4.
- Drums:** Bass clef, eighth-note patterns in measures 1-2, then rests with slash marks in measures 3-4.

Score for measures 5-8:

- Vocal:** Treble clef, whole notes, starting on F.
- Other:** Treble clef, whole notes, starting on F.
- Guitar I:** Treble clef, whole notes with double bar lines in measures 5-6, then whole notes in measures 7-8.
- Guitar II:** Treble clef, whole notes in measures 5-6, then a complex figure in measures 7-8. The figure includes a box with notes G, A, B, C, D, E, F, G and a sequence of notes G, A, B, C, D, E, F, G. An arrow labeled "go" points to the right.
- Bass:** Bass clef, whole notes with double bar lines in measures 5-6, then whole notes in measures 7-8.
- Drums:** Bass clef, eighth-note patterns in measures 5-6, then a complex figure in measures 7-8.

First system of musical notation, measures 1-4. The score includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is F major (one flat). The time signature is 4/4. The first measure of the Guitar I staff contains a complex chordal figure with notes F, A, C, E, G, B, and D. The Drums staff shows a pattern of eighth notes in the first two measures, followed by rests in the last two measures.

Second system of musical notation, measures 5-8. The score includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is F major (one flat). The time signature is 4/4. The first measure of the Guitar I staff contains a complex chordal figure with notes F, A, C, E, G, B, and D. The Drums staff shows a pattern of eighth notes in the first two measures, followed by rests in the last two measures. A dynamic marking **M** *ff* is present above the Guitar I staff in measure 7. A tempo marking *(800)* is present above the Guitar II staff in measure 7.

First system of musical notation (measures 1-3).

Staff 1: Vocal (Treble clef). Chords: F, F#, F.

Staff 2: Other (Treble clef). Chords: F, F#, F.

Staff 3: Guitar I (Treble and Bass clefs). Chords: F, F#, F.

Staff 4: Guitar II (Treble and Bass clefs). Chords: F, F#, F.

Staff 5: Bass (Bass clef). Chords: F, F#, F.

Staff 6: Drums (Bass clef). Chords: F, F#, F.

Second system of musical notation (measures 4-6).

Staff 1: Vocal (Treble clef). Chords: F#, F, F#, F.

Staff 2: Other (Treble clef). Chords: F#, F, F#, F.

Staff 3: Guitar I (Treble and Bass clefs). Chords: F#, F, F#, F.

Staff 4: Guitar II (Treble and Bass clefs). Chords: F#, F, F#, F.

Staff 5: Bass (Bass clef). Chords: F#, F, F#, F.

Staff 6: Drums (Bass clef). Chords: F#, F, F#, F.

FUCKING HOSTILE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

This song is extremely fast. At Section A, a 5-bar pattern is played repeatedly. It is a unison riff by Guitar and Bass and each should lock into one another tightly.

Despite the up-tempo, Drums should play with power. Hit each note as strong as possible. Those sixteenth notes on bass drum may be difficult to execute unless a double-pedal technique is incorporated.

Pantera has very unique vocal sounds. This is notable in this tune as seen in an apparent over-recorded shouting that occurs right before Section C, creating a very destructive sound.

A Guitar solo is featured in Section D. While a heavy-duty distortion is employed throughout the song, a wah-wah pedal is added in this section and probably stepped on every two beats. Watch out for the extremely fast passages between the 5th and the 7th bars of Section D. Use alternate picking and pick each note clearly.

N.C. A A B^b G A B^b G

Vocal: One, too, three, four, Al-most eve-ry day, The turn in right and wrong, (come meet your ma-ker boy, I see the same face the bounda-ries of the law, some thing you can't en-joy.

Other: (Empty staff)

Guitar I: (Unison riff with Guitar II and Bass)

Guitar II: (Unison riff with Guitar I and Bass)

Bass: (Unison riff with Guitar I and Guitar II)

Drums: (Complex pattern with sixteenth notes)

on bro-ken pic-ture tube
 you seem to miss the point,
 be-cause of hea-ven hell,

it fits the at-ti-tude
 ar-rest-ing for a joint?
 a fuck-ing wi-ves tale

G F# F C

Vocal

Guitar 1

Guitar 2

Bass

Drums

A Bb G A Bb G A Bb G

If you could see your-self,
 You seem to won-der why
 They put it in your head,

You put you on a shelf,
 hund-reds of peo-ple die,
 then put you in your bed,

your ver-bal mus-ter-bate,
 you're writ-ing ti-ckets man,
 He's watch-ing say your prayers,

Vocal

Guitar 1

Guitar 2

Bass

Drums

A B^b G F[#] F C A B^b G
 Vocal
 pro - mise to nau - si - ate To - day I'll play the part of non -
 my mom got jumped, they ran! Now I'll play a pub - lic
 cause' God is eve - ry - where Now I'll play a man learning
 Other
 Guitar I
 Guitar II
 Bass
 Drums
 A B^b G A B^b G A B^b G
 Vocal
 -pa - rent, not make a hund - red rules for you to know a - bout your - self
 ser - vant, to serve and pro - tect by the law and the state
 pries - thood, who's about to take the ul - ti - mate test in life,
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Chord progression for the first system: G F# F C A Bb G A Bb G

Vocal: Not lie (and) make you be- lieve what's e - vil is
I'd bust the punks that rape, steal, and
I'd ques - tion things be - cause I am hu - man, and

Other: (Empty staff)

Guitar I: (Staff with notes and chords)

Guitar II: (Empty staff)

Bass: (Staff with notes and chords)

Drums: (Staff with notes and chords)

Chord progression for the second system: A Bb G A Bb G

Vocal: mak - ing love, and mak - ing friends, and meet - ing god your own way,
leave you be, if you crossed me, I'd shake your hand like a man,
call no one my is - ther who's no clo - ser than a stran - ger

Other: (Empty staff)

Guitar I: (Staff with notes and chords)

Guitar II: (Empty staff)

Bass: (Staff with notes and chords)

Drums: (Staff with notes and chords)

Chord progression for the first system: G F# F C B^b A [B] C G D C G D

Vocal: not the right way
I won't God listen

Other: (Empty staff)

Guitar I: Vib. (Vibrato) markings

Guitar II: (Empty staff)

Bass: (Bass line with notes and rests)

Drums: (Drum notation with various patterns)

Chord progression for the second system: C G A B^b D C G D C G D

Vocal: can- not — be taught In turn, — you're mak- ing us

Other: (Empty staff)

Guitar I: (Guitar line with notes and rests)

Guitar II: (Empty staff)

Bass: (Bass line with notes and rests)

Drums: (Drum notation with various patterns)

Chord progression: C G A to ~~X~~ C E G E G E G E G

Vocal: oh _____, fuck-ing hos - tile _____

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Vocal: E G E G E G E G E G E G E G E G E G E G

Vocal: we stand _____ a-lone _____

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

1 E 2 E D B \flat

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Wah Pedal

G F \sharp F C

Sheet music for a rock band, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The music is written in standard notation with various musical symbols and annotations.

Chord Progression:

B^b G F[#] F C B^b A D **E** C G D

Annotations:

- Vib.** (Vibrato)
- Arm.** (Arm)
- 2C** (Two C's)
- 20** (Twenty)
- 20-20** (Twenty-Twenty)
- 20-20-20** (Twenty-Twenty-Twenty)
- 20-20-20-20** (Twenty-Twenty-Twenty-Twenty)
- 20-20-20-20-20** (Twenty-Twenty-Twenty-Twenty-Twenty)
- 20-20-20-20-20-20** (Twenty-Twenty-Twenty-Twenty-Twenty-Twenty)

Other markings:

- 2C** (Two C's)
- 20** (Twenty)
- 20-20** (Twenty-Twenty)
- 20-20-20** (Twenty-Twenty-Twenty)
- 20-20-20-20** (Twenty-Twenty-Twenty-Twenty)
- 20-20-20-20-20** (Twenty-Twenty-Twenty-Twenty-Twenty)
- 20-20-20-20-20-20** (Twenty-Twenty-Twenty-Twenty-Twenty-Twenty)

C G D C G A B^b D C G D

Vocal

Other

Guitar 1

Guitar 2

Bass

Drums

C G D C G A

Vocal

Other

Guitar 1

Guitar 2

Bass

Drums

Vib. (Wah Pedal) Arm

Vib. (Wah Pedal) Arm

D.S.

Coda

Chord progression: A G G# A G G# A

Vocal: fuck - ing fuck - ing

Other: (Empty staff)

Guitar I: (Chords: A, G, G#, A)

Guitar II: (Empty staff)

Bass: (Notes: A, G, G#, A)

Drums: (Rhythmic pattern)

Chord progression: A F# G G# A

Vocal: fuck - ing fuck - ing hos - tile

Other: (Empty staff)

Guitar I: (Chords: A, F#, G, G#, A)

Guitar II: (Empty staff)

Bass: (Notes: A, F#, G, G#, A)

Drums: (Rhythmic pattern)

THIS LOVE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

The sound of the Guitar is natural and clean with some type of chorus. Arpeggios are played over throughout the Intro. Both Bass and Drums are playing softly here. Notice a percussion instrument, Cabasa, is added.

On Section A, an eight-beat pattern is played by Drums with a rim-shot. Although it is a simple phrase, play it with a gradual force instead of playing it too softly.

A Guitar solo takes place in Section B. Distortion and a wah-wah pedal along with the tremolo bar are employed throughout the solo.

The overall dynamics intensify at Section C. Heavy distortion

is in effect on the Guitar. Both Bass and Drums should play loudly, too!

The similar sound as Section B is used on Section E's Guitar solo with the addition of delay, thus creating an ambience effect.

A unison riff based on the sixteenth notes is played both by Guitar and by Bass. Watch out for the triplet figures on the 4th bar. Play them accurately.

There is a rather lengthy guitar solo in Section J. Unlike other songs, intricate fast licks are not presented here. However, play it with emotion while making good use of the wah-wah pedal.

Intro.

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Cabasa)

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VINCENT PAUL ABBOTT, DANIEL LANCE ABBOTT
LEX ROBERT BROWN and PHILIP HANSEN ANGELO

Other

Guitar I

Guitar II

Bass

Drums

F#m (on G)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A(onC#) C A(onC#) C A(onC#) C E(onG#) Am

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Am A F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG)

Vocal: If e - ver words — were spo - ken, pain - ful and — un - true —

Other: (Empty staff)

Guitar I: (Contains fret numbers 2, 4, 2, 3, 4, 2, 4, 3)

Guitar II: (Empty staff)

Bass: (Contains fret numbers 2, 2, 3, 2, 3, 2, 3, 2)

Drums: (Contains notation for rim shot: (Rim))

F[♯]m F[♯]m(onG) Bm Bm(onC) Bm Bm(onC) F[♯]m F[♯]m(onG)

Vocal: I said I loved — but — I lied —

Other: (Empty staff)

Guitar I: (Contains fret numbers 2, 4, 2, 3, 4, 2, 4, 3)

Guitar II: (Empty staff)

Bass: (Contains fret numbers 2, 2, 3, 2, 3, 2, 3, 2)

Drums: (Contains notation for rim shot: (Rim))

Chords: F^{\sharp} $F^{\sharp}(\text{on } G)$ $A(\text{on } C^{\sharp})$ C $A(\text{on } C^{\sharp})$ C $A(\text{on } C^{\sharp})$ C

Vocal: In my life, all I want - ed was the keep - ing of

Other: [Empty staff]

Guitar I: [Tablature: 4 2 0 3 2 0 2 3 4 2 2 3 2 0 2 3]

Guitar II: [Empty staff]

Bass: [Tablature: 2 2 4 3 3 4 3 3 4 0 4 3 3 5 3]

Drums: [Tablature: 1 2 3 4 5 6 7 8 9 10 11 12]

Chords: $E(\text{on } G^{\sharp})$ A_m $A(\text{on } C^{\sharp})$ C $A(\text{on } C^{\sharp})$ C

Vocal: some- one like you As it turns out, Deep - er with - in me,

Other: [Empty staff]

Guitar I: [Tablature: 4 2 2 5 3 3 5 4 2 0 3 2 0 2 3 4 2 2 3 2 0 2 3]

Guitar II: [Empty staff]

Bass: [Tablature: 4 5 5 4 3 3 4 0 4 3 3 5 3]

Drums: [Tablature: 1 2 3 4 5 6 7 8 9 10 11 12]

A(onC^b)
C
E(onG^b)
Am
[B]
F^bm
F^bm(onG)

Vocal: love was twis - ted and point-ed at you — (Never ending

Guitar I:

Guitar II:

Bass:

Drums:

F^bm
F^bm(onG)
F^bm
F^bm(onG)
F^bm
F^bm(onG)
[C]
F^bm, G
F^bm, G

Vocal: pain, Quickly, ending life) You keep this love, thing, love, child,

Guitar I:

Guitar II:

Bass:

Drums:

[illegible]

Chord progression for the first system: $F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$ E $F^{\sharp}m$ $F^{\sharp}m(onG)$

Vocal: I'd been... the tempt-

Other: (Empty staff)

Guitar I: (Empty staff)

Guitar II: (Empty staff)

Bass: (Empty staff)

Drums: (Empty staff)

Chord progression for the second system: $F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$ $F^{\sharp}m$ $F^{\sharp}m(onG)$ Bm $Bm(onC)$

Vocal: ...ing one, ... stole her from her- self ... This gift in pain...

Other: (Empty staff)

Guitar I: (Empty staff)

Guitar II: (Empty staff)

Bass: (Empty staff)

Drums: (Empty staff)

Chord progression for the first system: Bm Bm(onC) F#m F#m(onG) F#m F#m(onG) A(onC#) C

Vocal: her pain was life And some times, I feel so sor- ry.

Other: (Empty staff)

Guitar I: (Contains tablature)

Guitar II: (Empty staff)

Bass: (Contains tablature)

Drums: (Contains tablature)

Chord progression for the second system: A(onC#) C A(onC#) C Em(onG#) Am A(onC#) C

Vocal: I reg- ret this the hurt- ing of you But you make me so un-hap- py

Other: (Empty staff)

Guitar I: (Contains tablature)

Guitar II: (Empty staff)

Bass: (Contains tablature)

Drums: (Contains tablature)

Handwritten musical score for the song "I'd Take My Life and Leave Love With You" by The Beatles. The score is written in G major and 4/4 time. It includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The vocal line has the lyrics "I'd take my life and leave love with you". The guitar parts include a lead line with a solo and a rhythm line. The bass line provides a steady accompaniment. The drums play a simple pattern. The score is written in G major and 4/4 time.

The musical score is for the song "Faded" by Alanis Morissette. It is written for guitar, bass, and drums. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four measures. The guitar part (Guitar I and II) features a melodic line in the first measure, followed by a series of chords (C.D) in the subsequent measures. The bass part (Bass) provides a steady rhythm with eighth and sixteenth notes. The drums (Drums) play a simple pattern of eighth notes. The score includes a "Wah Pedal" section in the first measure, indicated by a bracket and an arrow. The guitar part is written in standard notation, while the bass and drums are written in bass clef notation. The score is a page from a music book, with the page number "1" visible in the bottom right corner.

Coda 1

G F[♯]m

Gm

F[♯]m

Vocal

love

Other

Guitar I

Guitar II

Bass

Drums

F[♯]mF F[♯] G G[♯] A A[♯] F[♯]m

Gm

F[♯]m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: F^m, F, F[#], G, G[#], A, A[#], Bm

Vocal: No more head trips

Guitar I:

Guitar II:

Bass:

Drums:

(H) (4 times Repeat)
F G F G F G F G F G F G | 1.2.3 F G[#] F

Vocal: ixonly
Ab

Guitar I:

Guitar II:

Bass:

Drums:

4

F G F F

1 F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) J F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

wah Pedal

Chord progression for the first system: F#m, F#m(onG), F#m, F#m(onG), F#m, F#m(onG), Bm, Bm(onC).

Vocal: Staff with a treble clef and a key signature of one sharp (F#). It contains whole rests for all measures.

Other: Staff with a treble clef and a key signature of one sharp (F#). It contains whole rests for all measures.

Guitar I: Staff with a treble clef and a key signature of one sharp (F#). It contains whole rests for the first three measures and a melodic line for the last measure.

Guitar II: Staff with a treble clef and a key signature of one sharp (F#). It contains complex fretted notes with fingerings (1-4) and articulations (accents, slurs) for the first three measures, and a melodic line for the last measure.

Bass: Staff with a bass clef and a key signature of one sharp (F#). It contains a melodic line for the first measure and whole rests for the remaining measures.

Drums: Staff with a bass clef. It contains a continuous rhythmic pattern of eighth and sixteenth notes throughout the system.

Chord progression for the second system: Bm, Bm(onC), F#m, F#m(onG), F#m, F#m(onG), Dm, Dm(onC#).

Vocal: Staff with a treble clef and a key signature of one sharp (F#). It contains whole rests for all measures.

Other: Staff with a treble clef and a key signature of one sharp (F#). It contains whole rests for all measures.

Guitar I: Staff with a treble clef and a key signature of one sharp (F#). It contains whole rests for the first two measures, a melodic line for the third measure, and whole rests for the last two measures.

Guitar II: Staff with a treble clef and a key signature of one sharp (F#). It contains complex fretted notes with fingerings (1-4) and articulations (accents, slurs) for the first two measures, a melodic line for the third measure, and whole rests for the last two measures.

Bass: Staff with a bass clef and a key signature of one sharp (F#). It contains a melodic line for the first two measures, whole rests for the third measure, and a melodic line for the last two measures.

Drums: Staff with a bass clef. It contains a continuous rhythmic pattern of eighth and sixteenth notes throughout the system.

F(onC) G(onB) Dm Dm(onC[#]) F(onC) G(onB) F[#]m F[#]m(onG)

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

F[#]m F[#]m(onG) F[#]m F[#]m(onG) F[#]m F[#]m(onG)

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Arm
 Arm

D.S.2

88

G F G FG F G^bF B E F C (5 times Repeat And Fade Out) L F G F G F G

Vocal

love, ah, ah

Other

Guitar I

Guitar II

Bass

Drums

F G F G^b F G F G F G F G F (Fade In) M F^bm F^bm(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression for the first system: F[♯]m, F[♯]m(onG), F[♯]m, F[♯]m(onG), F[♯]m, F[♯]m(onG), F[♯]m, F[♯]m(onG), F[♯]m, F[♯]m(onG).

Instrument parts for the first system:

- Vocal: Staff with a whole note rest.
- Other: Staff with a whole note rest.
- Guitar I: Staff with a whole note rest.
- Guitar II: Staff with a whole note rest.
- Bass: Staff with a whole note rest.
- Drums: Staff with a whole note rest.

Chord progression for the second system: F[♯]m, F[♯]m(onG), F[♯]m, F[♯]m(onG), F[♯]m, F[♯]m(onG), F[♯]m, F[♯]m(onG), F[♯]m, F[♯]m(onG).

Instrument parts for the second system:

- Vocal: Staff with a whole note rest.
- Other: Staff with a whole note rest.
- Guitar I: Staff with a whole note rest.
- Guitar II: Staff with a whole note rest.
- Bass: Staff with a whole note rest.
- Drums: Staff with a whole note rest.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

A NEW LEVEL

F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG)

Sheet music for the first system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums staves. The guitar parts include specific fretting and picking notation, such as 1H.C. and 21-21.

F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG) F[♯]m F[♯]m(onG)

Sheet music for the second system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums staves. The guitar parts include specific fretting and picking notation, such as Arm and (ova).

A NEW LEVEL

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

A tricky pick scratch opens this tune. Notice the low D notes on both Guitar and Bass parts. Make sure each instrument tunes its 6th string or 4th string down to D.

Heavy distortion is used on the Guitar throughout the tune. Similarly, Bass and Drums should play as loudly as the Guitar. The song has a mysterious chord progression which is difficult to explain theoretically.

The Guitar riff with staccato markings on Intro 2 is done with right-hand muting.

On Intro 3, a basic rhythmic feel is changed to a sixteen-beat.

Drums should produce the accurate sixteenth notes with its bass drum. It may also be a good idea to open the hi-hat slightly.

The bar before Section B has pre-arranged part. Lock into the time well and accomplish the tightness without falling apart.

Guitar II entering on Section E employs a wah-wah pedal. Here, instead of over-using it, try to use it subtly.

Section F has very speedy phrases in the Guitar solo. Notice how clearly each note is executed. In addition, watch out for all those bendings which require proper left-hand movements.

Intro 1

N.C. D G# D

Vocal

Other

Guitar I

(6th Strings = D) Pick Scratch

ava bassa

Guitar II

(6th Strings = D) Pick Scratch

Bass

(4th Strings = D)

Drums

Sheet music for a band, page 93. The score includes parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The music is written in 4/4 time.

First System:

- Vocal:** Chords D, G[♯], D, G[♯], D.
- Other:** Rest.
- Guitar I:** Rest.
- Guitar II:** Rest.
- Bass:** Rest.
- Drums:** Pattern of eighth notes.

Second System:

- Vocal:** Chords D, G[♯], D, G[♯], D. A box labeled "Intro. 2" is placed above the staff.
- Other:** Rest.
- Guitar I:** Rest.
- Guitar II:** Rest.
- Bass:** Rest.
- Drums:** Pattern of eighth notes.

Third System:

- Vocal:** Chords D, G[♯], D, G[♯], D.
- Other:** Rest.
- Guitar I:** Rest.
- Guitar II:** Rest.
- Bass:** Rest.
- Drums:** Pattern of eighth notes.

Chord progression: D G[#] D G[#] D

Vocal

Other

Guitar I

Guitar II

Bass

Drums



Intro. 3

Chord progression: D G[#] D G[#] D G[#] D G[#] A

Vocal

Other

Guitar I

Guitar II

Bass

Drums



Music score system 1, measures 1-4. Chord D is indicated above the first measure.

Vocal: Treble clef, whole rests in measures 1-4.

Other: Treble clef, whole rests in measures 1-4.

Guitar 1: Treble and bass staves. Measures 1-2: eighth-note arpeggiated pattern. Measures 3-4: whole rests, then a sixteenth-note arpeggiated pattern in measure 4. Chord S is indicated above measure 4.

Guitar 2: Treble and bass staves, whole rests in measures 1-4.

Bass: Treble and bass staves. Measures 1-2: eighth-note arpeggiated pattern. Measures 3-4: whole rests, then a sixteenth-note arpeggiated pattern in measure 4.

Drums: Treble and bass staves. Measures 1-2: eighth-note pattern. Measures 3-4: eighth-note pattern.

Music score system 2, measures 5-8. Chord D is indicated above the first measure. Chords G and F# are indicated above the eighth measure.

Vocal: Treble clef, whole rests in measures 5-8.

Other: Treble clef, whole rests in measures 5-8.

Guitar 1: Treble and bass staves. Measures 5-7: eighth-note arpeggiated pattern. Measure 8: sixteenth-note arpeggiated pattern. Chord G is indicated above measure 8.

Guitar 2: Treble and bass staves, whole rests in measures 5-8.

Bass: Treble and bass staves. Measures 5-7: eighth-note arpeggiated pattern. Measure 8: sixteenth-note arpeggiated pattern. Chord F# is indicated above measure 8.

Drums: Treble and bass staves. Measure 5: eighth-note pattern. Measure 6: eighth-note pattern. Measure 7: eighth-note pattern. Measure 8: eighth-note pattern.

A E^b

Vocal

Now a new look in my eyes my s- pi-rit rise, For- get the past,
-mand- ing plea for u- ni- ty bet- ween us all u- ni- ted stand,

Other

Guitar I

Guitar II

Bass

Drums

Vocal

pre- sent tence works and lasts Got shit on, pissed on, spit on,
death be- fore di- vid- ed fall In mock- mi- li- ta- ry Or- der, vul-

Other

Guitar I

Guitar II

Bass

Drums

stepped on, fucked with, point- ed at by less- er men
-ger, po- po- wer, im- pa- tient be- cause time is short- er

E^b F# F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

New life _____ in place of old life _____ un - scarred by trials

B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

98

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A new le-vel — of

con - fi - dence — and po - wer

The musical score is arranged in two systems. The first system includes a vocal line with lyrics 'A new le-vel — of' and a guitar solo in the first guitar part. The second system includes a vocal line with lyrics 'con - fi - dence — and po - wer' and a guitar solo in the first guitar part. The instrumental parts (Guitar II, Bass, and Drums) provide a rhythmic and harmonic foundation for the vocal lines. The score is written in standard musical notation with treble and bass clefs, and includes various musical symbols such as notes, rests, and bar lines.

Chord progression: D (first system), E (second system).

De -

Instrumental parts: Vocal, Guitar, Guitar I, Guitar II, Bass, Drums.

Instrumental parts: Vocal, Guitar, Guitar I, Guitar II, Bass, Drums.

Wah Pedal → s s s

ova bassa →

D

Sheet music for the first system, measures 1-4. The instruments are:

- Vocal: Treble clef, whole notes.
- Other: Treble clef, whole notes.
- Guitar I: Treble and Bass clefs, chords with long horizontal lines.
- Guitar II: Treble and Bass clefs, eighth notes.
- Bass: Treble and Bass clefs, eighth notes.
- Drums: Single staff, eighth notes.

D

F

D

Sheet music for the second system, measures 5-8. The instruments are:

- Vocal: Treble clef, whole notes.
- Other: Treble clef, whole notes.
- Guitar I: Treble and Bass clefs, chords with long horizontal lines.
- Guitar II: Treble and Bass clefs, eighth notes.
- Bass: Treble and Bass clefs, eighth notes.
- Drums: Single staff, eighth notes.

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D **G D**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: D F E E^b

Upper System:

- Vocal:** Treble clef, rests.
- Trumpet:** Treble clef, rests.
- Guitar 1:** Treble clef, rests.
- Guitar 2:** Treble clef, melodic line with chords C.D, C D, C D, C D, and a vibrato section marked "Vib." with "TH.C" and "Alp".
- Bass:** Bass clef, melodic line with triplets.
- Drums:** Bass clef, rhythmic pattern.

Lower System:

- Vocal:** Treble clef, rests.
- Trumpet:** Treble clef, rests.
- Guitar 1:** Treble clef, rests.
- Guitar 2:** Treble clef, complex melodic line with fret numbers (3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15) and a vibrato section marked "Vib." with "TH.C" and "Alp".
- Bass:** Bass clef, melodic line with triplets.
- Drums:** Bass clef, rhythmic pattern.

Handwritten musical score for "The Highway" by The Highwaymen. The score is written on ten staves, organized into two systems of five staves each. The instruments are: Vocal (top staff), Guitar (second staff), Guitar I (third staff), Guitar II (fourth staff), Bass (fifth staff), and Drums (sixth staff). The first system covers measures 1-4, and the second system covers measures 5-8. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and performance instructions like "Vib." (Vibrato) and "Sua" (Sustained). The guitar parts feature complex fretting and bending techniques, while the bass and drums provide a steady rhythmic foundation.

I

Sheet music for a song, featuring multiple staves for different instruments and vocals. The music is written in standard notation, including treble and bass clefs, and includes lyrics.

Vocal 1: (Can't lose.) (No fucking surrender.) (Can't lose.) Wah

Vocal 2: A new le - vel new le - vel of con - fi - dence of

Other: (Empty staff)

Guitar I: (Contains musical notation with a double bar line and repeat sign)

Guitar II: (Empty staff)

Bass: (Contains musical notation with a double bar line and repeat sign)

Drums: (Contains musical notation with a double bar line and repeat sign)

1

Vocal

con - fi - dence and po - wer and po - wer

Other

Guitar I

Guitar II

Bass

Drums

Vocal

A New le - vel New le - vel of con - fi - dence of

Other

Guitar I

Guitar II

Bass

Drums

D G# D G# D

D G# D G# D

0 1 2 0 1 2 3 0

1 2 3 4 5

3 3

3 3

Chord symbols: D, G[#], D, G[#], [K], D

Vocal: con - fi - dence and po - wer and po - wer

Other: (empty staff)

Guitar I: (empty staff)

Guitar II: (empty staff)

Bass: (empty staff)

Drum: (empty staff)

Vocal: (empty staff)

Other: (empty staff)

Guitar I: (empty staff)

Guitar II: (empty staff)

Bass: (empty staff)

Drum: (empty staff)

(see bass)

WALK

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

In this tune, all the eighth notes have a triplet feel. Also, do not forget to tune the 6th string of the Guitar and the 4th string of the Bass down to D.

The basic Guitar sound is a destructive and hard-edged distortion. Bass and Drums sound stiff and each note is articulated clearly with force. Tempo is slow and the band plays with a down-to-earth, heavy groove.

Also notice the unique chord progression typical of Pantera. No particular key or tonality is suggested in this transcription. However, the tune seems to be played around the D chord.

A Guitar solo starts at Section F. Note how the first lick employs a double-bending. Watch out for the intonation as you will encounter a couple of 2 to 2 1/2 step bendings. In addition, a left-hand picked slide technique is effectively incorporated. Strive for a clear execution on each note.

($\text{♩} = \text{♩}^3$)

Intro. 1

D

(6th Strings = D)

(4th Strings = D)

Vocal

Guitar

Bass

Drums

D

Intro. 2

Chord progression: D B^b D A^b D D^b D

Vocal: [Empty staff]

Guitar: [Staff with triplets and fingerings]

Bass: [Staff with triplets and fingerings]

Drums: [Staff with rhythmic notation]

Chord progression: D B^b D A^b D D^b D

Vocal: [Empty staff]

Guitar: [Staff with triplets and fingerings]

Bass: [Staff with triplets and fingerings]

Drums: [Staff with rhythmic notation]

[A] Chord progression: D

Vocal: [Staff with melody]

Guitar: [Staff with triplets and fingerings]

Bass: [Staff with triplets and fingerings]

Drums: [Staff with rhythmic notation]

Lyrics:

Can't you see — I'm es-si-ly — bo-thered by per-sis-tance one step from
 Run your mouth when I'm not a-round (It's) ea-sy to a-chieve You cry to weak

WALK

Vocal

leash- ing out at you You want in to bet un-der my skin and call your- self a friend— I've got more
friends that sym-pe - thise . Can't you hear the vio- lins play- ing your song?— Those same friends

Guitar

Bass

Drums

Vocal

friends like you what do I do? } Is there no stan-ard a-ny-more? what it takes, who I am,
tell me your eve-ry word— }

Guitar

Bass

Drums

Vocal

where I've been, be- long You can't be some-thing you're not be your-self, by your-self,

Guitar

Bass

Drums

Vocal: D C A^b F
stay a-way from me A les - son learned in life, known from the

Guitar: [Chords: D, C, A^b, F]

Bass: [Bass line]

Drums: [Drum line]

Vocal: E E^b ¹C D B^b D A^b D D^b
dawn of time Re- spect, walk

Guitar: [Complex guitar line with triplets]

Bass: [Bass line]

Drums: [Drum line]

Vocal: D B^b D A^b D D^b
what did you say? Re- spect walk

Guitar: [Complex guitar line with triplets]

Bass: [Bass line]

Drums: [Drum line]

D D

Vocal

Are you talking to me? Are you talking to me?

Guitar

Bass

Drums

Vocal

Re- spect,

Guitar

Bass

Drums

Vocal

walk what did you say? Re- spect

Guitar

Bass

Drums

Vocal

D D^b D D

walk Are you talking to me? Are you talking to me? No way to me

Guitar

Bass

Drums

Handwritten musical score for the song "Punk" by The Ramones. The score is for five instruments: Vocal, Guitar, Bass, and Drums. The key signature is D major (indicated by two sharps: F# and C#). The time signature is 4/4. The song is in common time (C). The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The Vocal part has lyrics "punk" and "Vib.". The Guitar part has a "punk" annotation and a "Vib." annotation. The Bass part has a "punk" annotation and a "Vib." annotation. The Drums part has a "punk" annotation and a "Vib." annotation. The score is handwritten on a single sheet of paper.

The musical score for 'D' is a four-part arrangement. The Vocal part is a simple melody in the treble clef. The Guitar part is in the treble clef, featuring a complex melodic line with many triplets and vibrato markings. The Bass part is in the bass clef, featuring a steady eighth-note pattern with triplets. The Drums part is in the bass clef, featuring a simple eighth-note pattern with triplets.

Handwritten musical score for guitar, featuring a treble and bass staff. The score includes various musical notations such as chords (D, G), vibrato (Vib.), and triplets. The bass staff has a 4/4 time signature and a key signature of one flat. The treble staff has a key signature of one sharp. The score is written in a handwritten style with some corrections and annotations.

Handwritten musical score for guitar, titled "Guitar" and "Guitar". The score is written on a grand staff with a treble and bass clef. It features a complex melody with many triplets and vibrato markings. The key signature is one flat (B-flat). The score is divided into two systems, each with a "G" and "A" marking above the staff. The first system has a "G" marking above the staff, and the second system has an "A" marking above the staff. The score is written in a cursive, handwritten style.

Handwritten musical score for guitar, bass, and drums. The score is divided into two systems, A and D. System A contains measures 1-10, and System D contains measures 11-12. The guitar part features complex rhythmic patterns with triplets, sixteenth notes, and vibrato. The bass part provides a steady accompaniment with eighth and sixteenth notes. The drum part includes a bass drum line and a snare line. The score is written on three staves for each instrument, with a grand staff for guitar and bass, and a single staff for drums.

PSYCHO HOLIDAY

REX ROBERT ROYCE and PHILIP HANSEN and ARLEMO

PSYCHO HOLIDAY

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

A mechanical sextuplet possibly played by a drum machine opens this tune. Notice and watch out for all the sixteenth notes which have a triplet feel. As there are lots of sixteenth notes on the bass drum part, Drums should especially try to maintain the triplet feeling throughout. The hi-hat playing the eighth notes can be half-opened and hit with force.

The time signature of the bar before Section A is 9/8. Here, it may be easier to think of an 1/8th beat being added to a regular 4/4 bar. Note also that a single measure of 2/4

occurs two bars before Section B. Watch out for the rhythm and try to accomplish the tightness among all the instruments.

Guitar on Section B steps on a wah-wah pedal slowly.

Section C features a long Guitar solo. A similar but lighter distortion than the one on the rhythm Guitar is used. The last note of the solo is produced by bending on the 24th fret. If your guitar has only 22 frets, use the tremolo bar to get the note.

The musical score for "PSYCHO HOLIDAY" is written for four staves: Vocal, Guitar, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two main sections, each preceded by an introduction.

Section 1: The first staff (Vocal) has the lyrics "N.C." above the first measure. The second staff (Guitar) has "Intro. 1" above the first measure, followed by "F#m" above the second measure. The third staff (Bass) has "Intro. 1" above the first measure, followed by "F#m" above the second measure. The fourth staff (Drums) has "Rhythm Machine" above the first measure, followed by "F#m" above the second measure. The first section consists of four measures of music.

Section 2: The first staff (Vocal) has the lyrics "F#m" above the first measure, "Bb(on G#)" above the second measure, and "A(on G#)" above the third measure. The second staff (Guitar) has "Intro. 2" above the first measure, followed by "Bb(on G#)" above the second measure, and "A(on G#)" above the third measure. The third staff (Bass) has "Intro. 2" above the first measure, followed by "Bb(on G#)" above the second measure, and "A(on G#)" above the third measure. The fourth staff (Drums) has "Intro. 2" above the first measure, followed by "Bb(on G#)" above the second measure, and "A(on G#)" above the third measure. The second section consists of four measures of music.

Chord progression: $G^{\flat}m$ $G(onG^{\flat})$ $B^{\flat}(onG^{\flat})$

Vocal

Guitar

Bass

Drums

Chord progression: $A(onG^{\flat})$ Gm $G(onG^{\flat})$

Vocal

Guitar

Bass

Drums

Harm. Arm

Intro. 3
 $G^{\flat}m$

Vocal

Guitar

Bass

Drums

PSYCHO HOLLAY

8
A E

Vocal

Emp - ty down and sweat ing
Shot down on sight
Strap - ped (in) for life

Head ly - ing in your hands...
You are the tar - get of at - ten...
Is this where I lived on where

Guitar

Bass

Drums

E

Vocal

Shak - ing in the corn - er
tion
I died

Done too much a - l - cohol
One wo - man here
You want my mo - ney

Got - ta get away from it all
a no - ther there
You take my space

Guitar

Bass

Drums

E G[♯]m

Vocal

'Cause it feels my blood (is) free ing
You can't please all the peo - ple all the time
My mind is tell - ing me To leave this place

Guitar

Bass

Drums

E **G^bm**

Vocal: My - self in - sa - ni - ty — has take - n its toll —
 Can't tell the stran - gers from the friends you know —
 My - self in - sa - ni - ty — has take - n its toll —

Guitar: [Rhythmic accompaniment with triplets and sixteenth notes]

Bass: [Rhythmic accompaniment with triplets and sixteenth notes]

Drums: [Rhythmic accompaniment with eighth and sixteenth notes]

Frustr - ra - tion

G^bm **E**

Vocal: has ta - ken its con - trol —

Guitar: [Rhythmic accompaniment with triplets and sixteenth notes]

Bass: [Rhythmic accompaniment with triplets and sixteenth notes]

Drums: [Rhythmic accompaniment with eighth and sixteenth notes]

B^b(onG) **A(onG)** **A^b(onG)**

Vocal: 1.) Now I'm far from home —
 2.) Now You're far from home —
 Spend - ing time a - lone —
 It's time to set my de - mons free —

Guitar: [Chords: B^b, A, A^b with Wah Pedal]

Bass: [Rhythmic accompaniment with eighth notes]

Drums: [Rhythmic accompaniment with eighth notes]

The image shows a page of handwritten musical notation for a song. The notation is arranged in four systems, each with staves for Vocal, Guitar, Bass, and Drums.

System 1:

- Vocal:** Chords Gm, B^b(onG), A(onG). Lyrics: "yeah", "Been put through the test", "My mind laid to rest".
- Guitar:** Chords Gm, B^b(onG), A(onG).
- Bass:** Chords Gm, B^b(onG), A(onG).
- Drums:** Rhythmic notation with various note values and rests.

System 2:

- Vocal:** Chords A^b(onG), Gm. Lyrics: "1, 2, 3.) I'm on a psy-cho holi-day", "2.) Your on a psy-cho holi-day", "woh".
- Guitar:** Chords A^b(onG), Gm. Includes "Harm. & Arm" and "Wah Pedal" markings.
- Bass:** Chords A^b(onG), Gm.
- Drums:** Rhythmic notation with various note values and rests.

System 3:

- Vocal:** Chords C, E.
- Guitar:** Chords C, E. Includes "Harm. & Arm" and "Wah Pedal" markings.
- Bass:** Chords C, E.
- Drums:** Rhythmic notation with various note values and rests.

Handwritten musical score for "The Lord's Prayer" featuring Vocal, Guitar, Bass, and Drums. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part is heavily annotated with fret numbers and techniques like "H.C." and "C 2C". The bass and drums provide a rhythmic foundation.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves, labeled on the left as Vocal, Guitar, Bass, and Drums. The key signature is G major (one sharp, F#), and the time signature is 4/4. The first staff, Vocal, shows the vocal melody with lyrics "The sound of silence" and "The sound of silence". The second staff, Guitar, features a complex arrangement with various chords (Gm, Am, C) and techniques like "Arm" (arm) and "Vib." (vibrato). The third staff, Bass, provides a steady rhythmic foundation with eighth and sixteenth notes. The fourth staff, Drums, includes a drum kit notation with various drum sounds like snare, bass drum, and cymbal.

Bm

Vocal

Guitar

Bass

Drums

I'm (Gua) Arm

D.S.

[illegible]

The musical score for 'The Old Folks at Home' is presented in a five-staff format. The top staff is for the Vocal line, with lyrics 'Been put through the rest—' and 'My mind laid to rest—'. The second staff is for the Guitar, featuring a 'Horn' section and 'Arm Vib.' (Arm Vibration) markings. The third staff is for the Bass, showing a melodic line with triplets. The fourth staff is for the Drums, with a simple rhythmic pattern. The fifth staff is for the Piano, with a simple rhythmic pattern. The score is divided into three measures, each with a key signature change: Gm, Bb(onG), and A(onG).

The musical score is arranged in four staves. The vocal staff (top) features a melody with lyrics: "I'm on a pay-cho ho-li-day" and "Now I-'m far from home". Above the first staff, there are chord markings: A^b (on G), Gm, and E (with a note symbol). The guitar staff (second) includes a circled '7' and vibrato markings (Vib.) on the strings. The bass staff (third) shows a steady eighth-note pattern. The drum staff (bottom) features a complex rhythmic pattern with various note values and rests.

124

Vocal

A A^b Gm

Spend-ing — time a-lone — It's time to set my de-mons free

Guitar

Bass

Drums

Vocal

B^b A A^b

Been put- through(the) test My mind — laid to rest I'm on a psy-cho ho-li-day —

Guitar

Bass

Drums

Vocal

Gm F Gm $F^{\#}$ B^b A

yeah

Guitar

Bass

Drums

Sheet music for a four-piece band (Vocal, Guitar, Bass, Drums) across three systems. The music is written in 4/4 time.

System 1:

- Vocal:** Chords A^b , Gm, B^b .
- Guitar:** Rhythmic accompaniment with eighth and sixteenth notes.
- Bass:** Rhythmic accompaniment with eighth and sixteenth notes.
- Drums:** Rhythmic accompaniment with eighth and sixteenth notes.

System 2:

- Vocal:** Chords A, A^b , Gm, F, Gm, F^{\sharp} .
- Guitar:** Rhythmic accompaniment with eighth and sixteenth notes.
- Bass:** Rhythmic accompaniment with eighth and sixteenth notes.
- Drums:** Rhythmic accompaniment with eighth and sixteenth notes.

System 3:

- Vocal:** Chords Gm, B^b , B^b , Gm.
- Guitar:** Rhythmic accompaniment with eighth and sixteenth notes. Includes a section labeled "Arm" and "Harm." with a diagram showing a guitar neck with a pick and a harmonica.
- Bass:** Rhythmic accompaniment with eighth and sixteenth notes.
- Drums:** Rhythmic accompaniment with eighth and sixteenth notes. Includes a section labeled "Fill" with a diagram showing a drum set.

PRIMAL CONCRETE SLEDGE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

On this tune, the lowest strings of both Guitar and Bass are tuned down to D. In the Intro, Bass plays a sixteen-beat pattern emphasizing this low D note. On the same Intro, Guitar plays noisily using the tremolo bar and a pick-scratch technique. Playing with some delay should make this part more prominent. Here, Drums plays the successive sixteenth notes with its bass drum. The use of the double-pedal will help you play accurate rhythms.

A Guitar riff starting from the 5th bar of the Intro has an intricate rhythm of the sixteenth notes. Try to keep a steady time along with Bass and Drums without getting lost.

Overall, this song is difficult to play well without having a good sense of rhythm. It is especially true on Section A's vocal line.

Along with its typical heavy sound, intricate rhythmic patterns are presented in this song that are also characteristic of Pantera.

Pay close attention to the 8th bar and the 9th bar of the Section A where there are some meter changes: 4/4 to 9/8 to 2/4. Play with care!

The overall groove changes at Section C. Here Guitar plays a single-line melody with some trills employing hammer-ons and pull-offs.

Between the 13th and the 15th bar of Section D, and over-dubbed Guitar plays fast fill-ins. Each note is to be played clearly with alternate picking.

Intro. D

(6th Strings = D)

Arm

Pick Scratch

Pick Scratch

Arm

(4th Strings = D)

Drums

Music notation for the first system, measures 1-4. The staves are labeled: Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: Treble clef, key signature of one sharp (F#). The staff contains whole rests for all four measures. A "D" is written above the first measure.

Other: Treble clef, key signature of one sharp. The staff contains whole rests for all four measures.

Guitar I: Treble clef, key signature of one sharp. The staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bottom staff of the guitar part contains fret numbers (1-6) corresponding to the notes.

Guitar II: Treble clef, key signature of one sharp. The staff contains whole rests for all four measures.

Bass: Bass clef, key signature of one sharp. The staff contains whole rests for all four measures.

Drums: Bass clef. The staff contains a single measure of a drum roll (indicated by a series of slanted lines) in the second measure, with a "4" above it, and then whole rests for the other measures.

Music notation for the second system, measures 5-8. The staves are labeled: Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: Treble clef, key signature of one sharp. The staff contains a melodic line with notes: D, G, G#, F, F#, E, D, A, A#, F, F#, E, D, G, G#, F, F#, E, D, A, A#, E. The notes are mostly quarter and eighth notes.

Other: Treble clef, key signature of one sharp. The staff contains whole rests for all four measures.

Guitar I: Treble clef, key signature of one sharp. The staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bottom staff of the guitar part contains fret numbers (1-6) corresponding to the notes.

Guitar II: Treble clef, key signature of one sharp. The staff contains whole rests for all four measures.

Bass: Bass clef, key signature of one sharp. The staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bottom staff of the bass part contains fret numbers (1-6) corresponding to the notes.

Drums: Bass clef. The staff contains a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, including a drum roll in the second measure.

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

There's a dou-ble stan-dard for the way we live — If there's no-thing to have —, we then there's no-thing to give — I'll
man of a thousand retive-ments — Will al-ways be the — one to tell you when to quit — 1

D

Vocal

break a sweat and (I) don't regret what you'd kill to see—bring out the God in me—
won't take stock in a wi-thered man— I'm reach-ing— in - so you, I'll make you understand

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D G G[♯] F F[♯] E^b D A A^b F F[♯] E^b D G G[♯] F F[♯] E^b

Come— and be with— me Live— my twist - ed— dream Pro - de - vo - ted— pledge

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: D A A^b G F[#] F E | 1 E^b B D

Vocal: Time for pri-mal conc-rete sledge

Other: [Empty staff]

Guitar I: [Complex fretted melody]

Guitar II: [Empty staff]

Bass: [Complex fretted melody]

Drums: [Complex rhythmic pattern]

Vocal: The sledge

Other: [Empty staff]

Guitar I: [Complex fretted melody]

Guitar II: [Empty staff]

Bass: [Complex fretted melody]

Drums: [Complex rhythmic pattern]

[C] D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: D, E^b, D

Vocal

Other

Guitar 1

Guitar 2

Bass

Drums

Vocal

Other

Guitar 1

Guitar 2

Bass

Drums

The musical score is divided into two systems. The first system includes staves for Vocal, Other, Guitar 1, Guitar 2, Bass, and Drums. The Vocal staff has a melody with notes corresponding to the chords D, E^b, and D. The Guitar 1 staff features a complex, fast-paced melodic line. The Bass and Drums staves show a rhythmic accompaniment. The second system continues the instrumental parts for Vocal, Other, Guitar 1, Guitar 2, Bass, and Drums, maintaining the same instrumental textures.

Vocal
Other
Guitar I
Guitar II
Bass
Drums

Vocal
Other
Guitar I
Guitar II
Bass
Drums

Chord progression: E^b F F^{\sharp} G G^{\sharp} A A^b G F E^b **E** D

Vocal

Other

Guitar I

Guitar II (vib.)

Bass

Drums

Vocal (D) **F** D G^{\sharp} F F^{\sharp} E^b
Come and be with me

Other

Guitar I

Guitar II

Bass

Drums

Chord progression for the first system: D A A^b F F[#] E^b D G G[#] F F[#] E^b D A A^b G F[#] F E^b D G G[#] F F[#] E^b

Vocal: Live my twis-ted dream Pro-de-vo-ted pledge Time for pri-mal conc-rete Come and be with me

Other: (Empty staff)

Guitar I: (Complex fretted melody)

Guitar II: (Empty staff)

Bass: (Complex fretted melody)

Drums: (Complex rhythmic pattern)

Chord progression for the second system: D A A^b F F[#] E^b D G G[#] F F[#] E^b D A A^b G F[#] F E^b E^b

Vocal: Live my twis-ted dream Pro-de-vo-ted pledge Time for pri-mal conc-rete sledge

Other: (Empty staff)

Guitar I: (Complex fretted melody)

Guitar II: (Empty staff)

Bass: (Complex fretted melody)

Drums: (Complex rhythmic pattern)

COWBOYS FROM HELL

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

The sequencer on Intro 1 probably samples a guitar sound. A similar sound can be easily produced with a digital delay.

Muting on the Guitar riffs on the 5th bar of Intro 1 is done by damping the strings with the right-hand. The same riff is presented without any mutings in Intro 2. From Intro 2, Guitar and Bass play in unison. Lock into each other well. The basic rhythm of the song is the sixteenth note which should be played accurately in spite of its fast tempo.

The success of the Guitar riff on Intro 3 lies on the clear execution of the sixteen-beat rhythm. For Drums, although its basic pattern is an eight-beat, be conscious of the sixteen-beat feel while playing. In addition, do not forget to half-open the hi-hat and play with all might.

Section E features a Guitar solo playing with heavy distortion and delay. From the 5th bar, extremely fast licks successively appear. Watch out for all the irregular groupings of 6 and 7.

Intro.1
Em

Vocal

Other
< Sequencer >

Guitar I

Guitar II

Bass

Drums

Intro. 2

Em

Em

Vocal

Other

Guitar I

(Mute)

(Mute)

Guitar II

Bass

Drums

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Intro. 3

Em

Oh, come on!

Em

[A] Em

Vocal

Un-der the lights where we stand tall— No- bo-dy touch-es us at all— Show- down . shoot out
Pil-lage the vil- lage, trash the scene— But bet-ter not take it out on me 'Cause (a) ghost town is found

Guitar 1

Guitar 2

Bass

Drums

Vocal

Em

Spread fe-ar with-in, with- out— We're gon-na take— what's ours to have— Spread the word through-out the land— They say
Where your ci- ty used to be— So out of the dark- ness and in-to the light— Sparks fly eve-ry-where in sight— From my

Guitar 1

Guitar 2

Bass

Drums

Em

bad guys wear black
dou-ble bar-rel, twelve gauge.

We're tagged and can't turn back —
Can't lock me in — your cage — }

B G G[#]

You see us com- in' and you

Other

Guitar 1

Guitar 2

Bass

Drums

G B^b A A^b Em

all to- ge- ther run for co- ver

We're tak- in' o- ver this town—

Other

Guitar 1

Guitar 2

Bass

Drums

♩ 1
C Em

Vocal

Here we come... reach for your gun... And you bet-ter lis-ten well... my friend you see (It's) been slow down be low...

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Aimed at you we're the cow-boys from Hell Deed is done... a-gain... we've won... ain't talk-ing no... tall tales... friend... 'Cause

Other

Guitar I

Guitar II

Bass

Drums

to 1

1

D

Em

Em

Vocal

high noon, — your doom Com-in' from you we're the cow-boys from Hell

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Yeah,

Other

Guitar I

Guitar II

Bass

Drums

Em

2 Em G F[#] F **E** Em

Oh, Com-in from you... we're the cow - boys from hell

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C7 A(onC[#]) D B^b A G Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vib.

Vib.

Chord progression: C7 A(onC^b) D B^b A G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: Em C7 A(onC^b) D B^b A G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em C7 A(onC[#])

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D B⁹ A G ² F Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

Lo 2 G Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Woh

Other

Guitar I

(Mute)

(Mute)

Guitar II

Bass

Drums

D.S. 1

Coda 1

Em

Vocal

Com-in for you... we're the cow-boys from hell

Other

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Ah

Comin' for you... we're the cow-boys from hell

Other

Guitar I

Guitar II

Bass

Drums

D.S. 2

Coda 2

Em

Vocal

Oh,

Other

Guitar I

Guitar II

Bass

Drums

NOTES

I did my best to make each transcription as complete and as detailed as possible. However, many subtle nuances and complicated rhythms exist, and often they were difficult to express on paper. Therefore, listen to the recordings and try to capture the feelings.

Also, pay close attention to the different octaves in which the music for each instrument was written. For example, it is a

common practice to write the music for Guitar, Bass and Male vocal an octave higher than the actual sounds and the same practice was followed in this book. Consequently, be careful when a non-transposed instrument such as keyboard attempts to play, for instance, the Guitar part.

Now let us take a look at the notation used in this book.

GUITAR

The meaning of the symbols used are as follows:

- C: Bending
- U: Pre-bending
- D: Bending down (release)
- H: Hammer-on
- P: Pull-off
- S: Slide (different from the bottle-neck slide)
- Tr: Trill (rapid alternation of a hammer-on and a pull-off with *one picking)

* A slur over U, D, P also means only one picking is used.

Gliss: Picked slide with no particular departing and/or destination points. Since it is frequently used for Guitar, many of the picked slides were simply notated with \ or / without using the word "gliss".

~~~~~ : Vibrato

Harm: Harmonics (lightly touch a string over the fret indicated in TAB and pick)

x : A note which is attacked but does not produce any particular pitch. It is also sometimes used to notate a note of unclear pitch. Additionally, guitar mute-strummings were indicated with the same symbol.

### BASS

You will find the same keys used in the guitar part on the bass transcription. In such case, please refer to the explanation above.

### DRUMS

The key for Drums is as follows:

|              |                            |
|--------------|----------------------------|
| a. Tom       | e. Ride cymbals            |
| b. Snare     | f. Hi-hat (o-open x-close) |
| c. Floor-tom | g. Hi-hat with foot        |
| d. Bass drum |                            |

Transcriptions and Performance Notes by Yuji Hagino